

THE STATUS OF WOMEN IN THE CANADIAN ARTS AND CULTURAL INDUSTRIES

RESEARCH REVIEW 2010-2018

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Any errors and omissions are those of the research team. Any opinions, views, or findings in this report are those of the research team and do not necessarily reflect those of the Ontario Arts Council as the report funder.

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EXECUTIVE SUMMARY

In January 2018, the Ontario Arts Council contracted the Deakin research team via a competitive process to conduct a review of the existing research on the status of women in the arts and cultural industries in Canada with a particular focus on Ontario. The majority of existing research on the status of women in the arts in Canada focuses on specific sectors, such as media arts/screen, or theatre, etc., rather than addressing the arts and cultural industries as a whole. The purpose of this report is to help fill this gap by providing an overarching synthesis of existing data on the status of women in the arts in Ontario/Canada.

This report covers six sectors: visual arts, dance, theatre, literature, music, and media arts/screen. The report focuses on key quantitative indicators that illuminate the professional experiences of women artists and cultural workers in Ontario specifically and in Canada more broadly. This includes quantitative data that informs our understanding of the organisation of work and labour markets, occupations, career paths, training and professional development, leadership and governance, and reward and recognition programs. Data was sourced from published literature, with an emphasis on scholarly research and high-quality industry reports. Secondary sources, including mainstream media sources and industry advocacy material, were used when credible and appropriate, to fill in knowledge gaps.

Key findings:

Workforce and employment patterns

- Overall, the arts and cultural industries workforce in Ontario is gender equal. Fifty-two percent of Ontario artists, and fifty-one percent of cultural workers in Ontario, are female. This is slightly *higher* than the total population of Ontario of 50.7% female, 49.3% male.

However the gender distribution within nine key arts occupational groups used by Statistics Canada¹ varies considerably, as follows:

- Four of the nine arts occupational groupings qualify as gender imbalanced, with more than 60% representation of one gender. Two of these four are female dominated and two are male dominated. The most gender imbalanced occupation is “dancers”, at 86% female. “Artisans and craftspersons” also qualify as gender imbalanced, at 61% female. “Producers, directors, choreographers and related occupations” are 33% female, and “conductors, composers and arrangers” are 35% female.
 - Four of the occupational groupings qualify as gender balanced (i.e. no less than 40% and no more than 60% of one gender): “Other performers” (53% female), “visual artists” (54% female), “authors and writers” (54% female), and “actors and comedians” (46% female).
 - The only occupational group to qualify as gender-equal (i.e. 49-51% gender distribution) is “singers and musicians”, at a 50:50 male/female ratio.²
- The media arts/screen, theatre, and music sectors demonstrate an observable gendered division of labour that closely mirrors traditional notions of “men’s” and “women’s” work. Women are over-represented in professional roles that are generally recognised as feminised occupations, such as administration, marketing, and costumes, and men are over-represented in technical occupations.

Earnings and income

- Research shows a pervasive gender-based income gap across all six sectors under review. A gender income gap, in which women’s average incomes are lower than their male peers, is a defining feature of work in the Canadian arts and cultural industries.

1 Data on the nine key arts occupations is sourced from the 2011 National Household Survey based on 2010 income data, available in: Hill Strategies Research. (2014a). *A Statistical Profile of Artists and Cultural Workers in Canada Based on the 2011 National Household Survey and the Labour Force Survey*. Retrieved from http://www.hillstrategies.com/sites/default/files/Artists_CW_Canada2011.pdf

2 Hill Strategies Research. (2014a). *A Statistical Profile of Artists and Cultural Workers in Canada Based on the 2011 National Household Survey and the Labour Force Survey*. Retrieved from http://www.hillstrategies.com/sites/default/files/Artists_CW_Canada2011.pdf

Education and training

- Gender inequality in the arts and cultural industries cannot be explained by the education or skill of professional female artists and cultural workers. A cross sectoral analysis of available data on education and training clearly shows that across all six sectors, women are as highly educated as men.

Leadership

- Women are well represented in organisational leadership roles in visual arts, publishing, and theatre, and in the top tier of Canadian orchestras. Executive and organisational leadership roles in the music industry are male dominated. There is a notable shortage of data on organisational leadership in broadcasting, film and television production, the interactive digital media sector and dance.
- Women are severely under-represented in key artistic leadership roles in media arts/screen, theatre and music. In contrast, key artistic leadership roles in visual arts and publishing, such as curators and editors, are female dominated.

Career and industry recognition

- Across all sectors, women's artistic and creative outputs receive significantly less public exposure than those of men. The systemic and relative (in) visibility of women's artistic works indicates that women, *as a group*, experience gender-based disadvantage in the arts and cultural industries overall. Key indicators such as the gendered profile of productions, exhibitions and awards demonstrate that the dissemination of women's creative works, and recognition of the significance of women's artistic achievements, is not of equal status to that of their male peers.

- There are tentative indicators of change, most notably in the media arts/screen and literature and publishing sectors. The issue of women's representation in the arts and cultural workforce, and the dissemination and recognition of women's artistic accomplishments, is a matter of sectoral interest and in some instances, progressive action. The goods and services generated by the arts and cultural industries not only reflect our social world, *but shape it*. The issue of gender inequality in the Ontario arts and cultural industries is thus both an employment equity issue, and an issue of national socio-cultural significance.

Assessment of the available data

- The review of existing research revealed significant knowledge gaps. Notably, there is very little data available on organisational, industrial and/or sectoral governance in the arts and cultural industries, as well as significant gaps on organisational leadership across several of the sectors. Given that governance bodies and organisational leadership structures are key fulcrum points for strategic organisational and sectoral development, closing these knowledge gaps is an important dimension of addressing the status of women in the arts in the long term.
- Finally, the authors note important differences in data gathering and analysis between the 250+ sources consulted for this report that make both direct comparative analyses between sectors, as well as time-series analyses challenging. Thus, the report should be read as an indicative analysis of major trends in the literature.

SECTION 1:

INTRODUCTION

SECTION 1 - INTRODUCTION

The past five years have produced a growing interest from industry bodies and policy makers on the persistence of gender inequality as a defining feature of work and labour markets in the arts and cultural industries in Canada and internationally. Building upon decades of prior activism and research, the renewed interest in the status of women in the arts and cultural industries focuses on the ways in which gender impacts on the professional experiences of artists and cultural workers.

In January 2018, the Ontario Arts Council contracted the Deakin research team via a competitive process to conduct a review of the existing research on the status of women in the arts and cultural industries in Canada with a particular focus on Ontario. The majority of the research on the status of women in the arts and cultural industries is sector-specific (media arts/screen, dance, theatre, visual arts, etc.). This approach has been determinate in focusing industry and scholarly attention on the dynamics, and pressure points/change levers to promote gender equity specific to the sector under study. A sector-specific approach to understanding gender inequality, and the status of women in the arts and cultural industries overall, has two key shortcomings. First, sectoral studies fail to capture commonalities and/or differences in the gendered dynamics of work and careers for professional artists and cultural workers *across* sectors. Secondly, and consequently, we fail to capture the systemic nature of the ways in which gender shapes the individual and collective experiences of female artists and cultural workers as a whole. There is no study we found that provides an overall picture of the status of women in the arts in Ontario/Canada. The purpose of this report is to help fill this gap by providing a synthesis of existing data on the status of women in the arts in Ontario/Canada and to identify gaps in the research.

An analysis of the status of women in the arts in Ontario provides an exemplar case study on the ways in which gender shapes the professional experiences of Canadian arts and cultural workers more generally. Artists and

cultural workers tell stories through their work. Stories are a means by which we share our personal and collective experiences as a society. The products of the arts and cultural industries not only reflect our social world, *but shape it*. The issue of gender inequality in the Ontario arts and cultural industries is thus both an employment equity issue, and an issue of national socio-cultural significance.

The report covers six sectors: visual arts, dance, theatre, literature, music, and media arts/screen. These sectors, and the professional artists and cultural workers that drive them, constitute the core of Ontario's creative economy. The report focuses on key indicators that illuminate the professional experiences of women artists and cultural workers in Ontario specifically and Canada more broadly. This includes quantitative data that informs our understanding of the organisation of work and labour markets, occupations, career paths, training and professional development, leadership and governance, and reward and recognition programs.

This report seeks to bridge the sectoral focus and develop a more holistic understanding of the status of women in the arts and cultural industries overall. The analysis of the existing research captures the ways in which gender shapes the professional lives of women artists and cultural workers across sectors, and in so doing, provides insight into the overarching gender dynamics of the arts and cultural ecology. As discussed in the methodology section below, the review of existing research revealed significant knowledge gaps and differences in data gathering that make both direct comparative analyses between sectors, as well as time-series analyses challenging. Thus, the report should be read as an indicative analysis of major thematic trends in the literature.

The data presented herein is drawn from published literature, with an emphasis on scholarly research and high-quality industry reports. Secondary sources, including media and industry advocacy material, were used when credible and appropriate to fill in knowledge gaps. The volume of material reviewed includes

significant variation in data gathering and analytical methodology. Consequently, the report does not offer a comparative analysis of the six sectors *per se*. The content of the report is the research team's evaluation of the data available on key indicators across the six sectors under study.³

Report structure

Section Two presents detail on the research methodology and the strengths and limitations of the study.

Section Three is the overarching thematic analysis of the research from across each of the six sectors under review. The overarching thematic analysis is presented in relation to the following four key indicator groupings:

- **Workforce and employment** – includes gender-based data on sectoral workforce profile, occupational groups, and employment and income data, where available;
- **Education and training** – includes gender-based data on participation rates in post-secondary training and professional development programs, where available;
- **Leadership** – includes gender-based data on key creative and organisational decision makers roles at both project and organisational levels, where available;
- **Career and industry recognition** – includes gender-based data on various forms of industry recognition specific to the sector, such as exhibitions, reviews, awards and so forth, where available.

This cross-sectoral thematic analysis of key indicators provides the research evidence base upon which we draw our conclusions with respect to the data outlining the status of women in the Ontario/Canada arts and cultural industries.

Section Four is a summary of the sectorally-focused data that informs the thematic analysis presented in section three. We present six brief sectoral synopses, one for each sector under review: visual arts, dance, theatre, literature, music and media arts/screen. Each sectoral synopsis opens with a concise analysis of the available data from which the synopses were drawn. The synopses then provide a succinct overview of the most recent quantitative data findings using the key indicator groupings presented in section three.

Section Five is the list of references cited in the report.

Section Six is a select annotated bibliography of relevant sources reviewed for this report.

³ All errors and omission are those of the research team and do not reflect the opinions, views, or findings of the Ontario Arts Council as the report funder.

SECTION 2:

METHODOLOGY

SECTION 2 - METHODOLOGY

Project scope

The report comprises a review and analysis of the existing published scholarly and research literature on the status of the women in the arts in Ontario. The report covers six sectors, which constitute the core of the arts and cultural industries:

- Visual arts
- Theatre
- Dance
- Literature / Publishing
- Music
- Media arts/Screen-based industries

This review focuses on available quantitative gender-based data that relate to work and employment issues, including but not limited to:

- The organisation of work and labour markets
- Occupations and career paths
- Training and professional development
- Leadership and governance
- Reward and recognition programs

This analysis uses the most recent, leading studies in each sector as a focal point. The research focused on identifying relevant findings and data specific to Ontario in the first instance. As there is a paucity of quantitative data specific to Ontario across many of the indicators and many of the sectors, the research expanded to include sourcing national level data. We elaborate on the challenges related to data collection and analysis in the limitations to the study section below.

Stage One: Identification and collection of existing research reports

The research was conducted in two stages between February and July, 2018. The identification and collection of existing research reports and data sources involved four steps. In **step one**, the research team conducted advanced keyword searches in scholarly databases and search engines to develop a preliminary list of resources and key works per sector. **Step two** used citation tracing of references in the most recent key works to map

related data sources and studies within the last decade.

Step three comprised a targeted search for relevant material from the websites of key industry bodies and organisations, including:

- 1 Arts service organisations and other organisations representing the cultural workforce, e.g. unions and professional associations
- 2 Workforce development organisations e.g. the Cultural Human Resources Council, the Cultural Careers Council of Ontario, and the Dancer Transition Resource Centre
- 3 Public policy, arts funding and cultural industries development agencies
- 4 Arts advocacy and research organisations

Finally in **step four**, we undertook a media scan of major news and trade industry publications to obtain additional supplementary quantitative data. This augmented the citation tracing for the scholarly and industry research literature.

These four steps allowed the research team to reach citation saturation whereby the sources we referenced were citing many of the other documents we have reviewed for this report. In total, the research team studied 250+ reports, documents and articles. This report thus is based on recent research that has been formative in advancing the knowledge base on the status of women in the arts and cultural industries. The review thereby represents a comprehensive analysis of gender-related quantitative research for the arts and cultural industries in Ontario/Canada over the past decade.

Stage Two: Analysis and write-up

Stage two involved a cross-sectoral analysis to draw out key thematic findings about the status of women in the arts and cultural industries. Our first step was to draft sectoral summaries of the evidentiary basis on the status of women in each of the sectors under review. This approach enabled us to capture sectoral specificities in the organisation of work and labour markets. Additionally, the sectoral analysis enabled us to identify gaps in analysis and/or areas of research that

warrant updating. The sectoral analyses allowed us to develop an overarching gender-based thematic analysis under the following categories:

- Workforce and occupational profiles
- Earnings and income
- Education and training
- Governance and leadership
- Career and industry recognition

Limitations to the study

There are a number of excellent sources that serve as key research documents and/or as suite of research interventions that inform the overall analysis. Most notable is Hill Strategies, whose research provides the most comprehensive statistical analysis of key workforce profile and income indicators at the occupational level at this point in time. While the currency of Hill Strategies' research is limited by changes to the collection of census data by Statistics Canada, the quality and scope of the research provides a foundational starting point for this analysis.

There is considerable variation in the quantity of data across the sectors. Theatre, media arts/screen, and visual arts are notable for the extent of high quality data that analyses the degree to which gender is a determining variable in the organisation of work and labour markets. In contrast, the literature/publishing and music sectors yielded a less comprehensive set of data across the various indicators we studied. The research team found very little research on classical music generally across Canada. Similarly, there is little gender-based research on the dance sector in Canada despite (or perhaps as a consequence of) being female-dominated.

The original aim of this work was to develop an analysis of the status of women in the arts in Ontario. However, publicly available Ontario-focused data on the status of women in the arts is under-developed. Hill Strategies' 2014 report on *Arts and Cultural workers in Canada's Provinces and Territories* provides a gender breakdown for the aggregate artists and cultural workers categories, but does not provide any occupational-specific data at the provincial level. To address this deficit, we have used

Hill Strategies' national-level occupational statistics as the point of entry for an overview of the gender distribution within occupations. The size of the Ontario arts and cultural industries workforce provides the methodological rationale for this approach. As noted in the opening of section three, 2011 data from Hill Strategies demonstrates that Ontario has more than twice the amount of artists than any other province, as well as the largest number of cultural workers in the country. Thus, we can reasonably use national data as a representative, if not province-specific, sample from which to start the analysis.

Sectors with robust bodies of research, most notably media arts/screen and theatre yielded the richest source of Ontario-specific data. Nordicity's 2015 report on women in the Ontario (recorded) music industry is also noteworthy for its provincial focus. However, much of the data presented in the sectoral analyses is largely drawn from the national-level sectoral studies in which we highlight the Ontario-specific findings where available. We have ordered the sectoral summaries from largest to smallest research-base to draw attention to the variation in the available data.

As a body of research, there is insufficient data on the diversity of women within the arts and cultural workforce. We acknowledge that the report fails to address important axes of intersectionality that inform the gendered experiences of artists and cultural workers in their professional careers, including but not limited to racialization, linguistic diversity, age, sexuality, and ability. We further acknowledge that gender is not a binary, although this is the predominant framing in the existing research data. Our use of the terms 'female/male,' 'woman/man' includes all individuals who identify as such.

Finally, the review reflects the most current data available at the time of writing. It draws primarily on reports produced between 2010 and 2018. Some of the older data may not accurately reflect current circumstances. Thus we underscore the need for ongoing reporting on key indicators as a foundation for tracking progress toward gender equality.

SECTION 3:

**CROSS-SECTORAL
ANALYSIS**

SECTION 3 – CROSS-SECTORAL ANALYSIS

Workforce and occupational profiles

Overall, the arts and cultural industries workforce in Ontario is gender equal. Fifty-two percent of Ontario artists, and fifty-one percent of cultural workers in Ontario, are female. This is slightly *higher* than the total population of Ontario of 50.7% female, 49.3% male.⁴

Yet a sophisticated understanding of the status of women in the arts requires analysis of the gendered dimensions of key occupational groups. This data is currently only available at the national level in published reports.⁵ However, given that Ontario artists account for 43% of the national total, and that Ontario has twice as many professional artists than any other province, we can reasonably use the national data as representative of the gender distribution in the artistic occupations in Ontario.⁶

Analysis of the national level data reveals that while the arts and cultural industries workforce overall closely reflects the gender distribution of the population of Ontario, gender distribution within occupational groups varies considerably. The following section uses Hill Strategies' data from the 2011 National Household survey to examine the gender distribution within key artistic occupations.

Gender distribution of key artistic occupations

Nine key occupational groupings in the 2011 National Household Survey have been identified as artistic occupations by significant arts funding agencies and policy bodies:

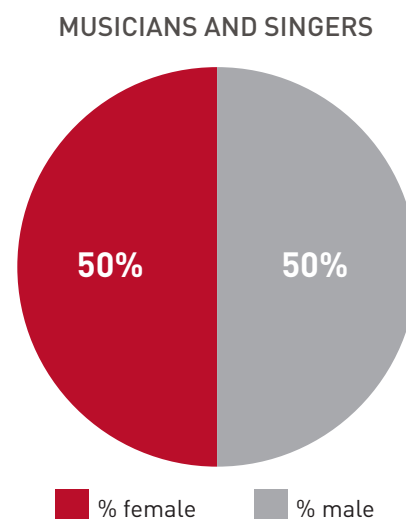
- actors and comedians
- artisans and craftpersons
- authors and writers
- conductors, composers and arrangers
- dancers
- musicians and singers
- other performers

- producers, directors, choreographers and related occupations
- visual artists

We sort the gender distribution within these occupations into three categories: gender equal, gender balanced, and gender imbalanced. The gender equal category represents a gender distribution of 49-51% within an occupational group, mirroring the gender distribution of the general population in the 2016 Canadian census.⁷ Drawing from the work of the Council of Europe and the European Institute for Gender Equality, the gender balanced category represents a gender distribution of no less than 40% and no more than 60% of one gender as a participation threshold for gender parity.⁸ Gender imbalanced represents an occupational group that is dominated by one gender category.

Of the nine artistic occupational groups, only musicians and singers qualify as gender equal with a 50:50 male/female ratio.

GENDER EQUAL (49-51% gender distribution)



⁴ Hill Strategies (2014a).

⁵ Hill Strategies (2014a).

⁶ Hill Strategies (2014a).

⁷ Statistics Canada (2018).

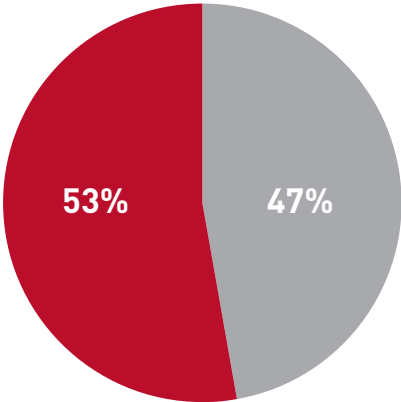
⁸ European Parliament (2012); European Institute for Gender Equality (EIGE) (2018).

Four of the occupational groups are gender balanced: actors and comedians, authors and writers, visual artists, and other performers. Three of those four occupational groups have a higher percentage of women than men: authors 54% female; visual artists 54% female and other performers 53% female. Only the actor and comedian occupational group has fewer women – 46% – than men.

GENDER BALANCED

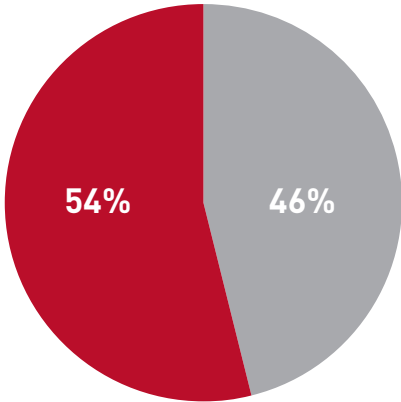
(+40% / -60% gender distribution)

OTHER PERFORMERS



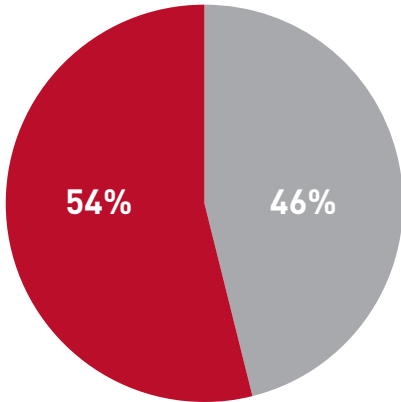
■ % female ■ % male

VISUAL ARTISTS



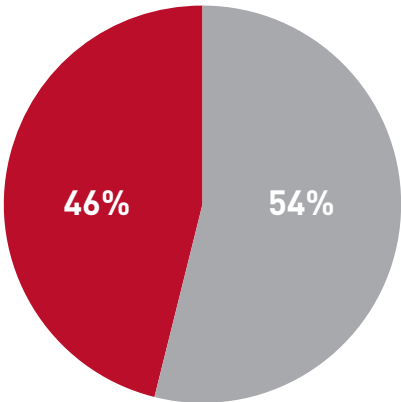
■ % female ■ % male

AUTHORS AND WRITERS



■ % female ■ % male

ACTORS AND COMEDIANS



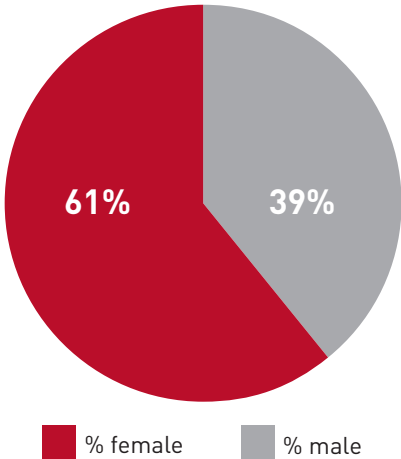
■ % female ■ % male

Four of the occupational groups qualify as gender imbalanced. Two are female dominated: artisans and craftspersons at 61% female, and dancers, the most sharply gender imbalanced occupation, at 86% female. Two are male dominated: conductors, composers and arrangers at 35% female, and producers, directors, choreographers and related occupations at 33% female.

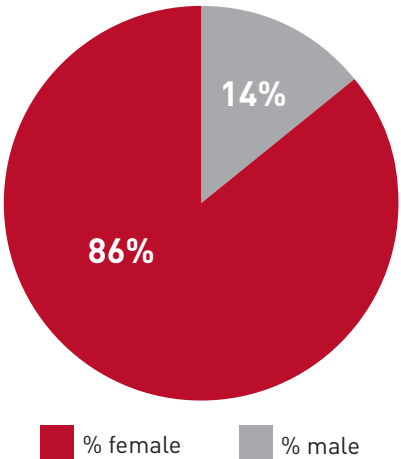
GENDER IMBALANCED

(more than 60% representation of one gender)

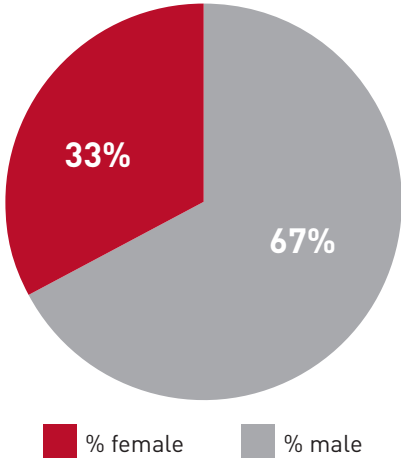
ARTISANS AND CRAFTSPERSONS



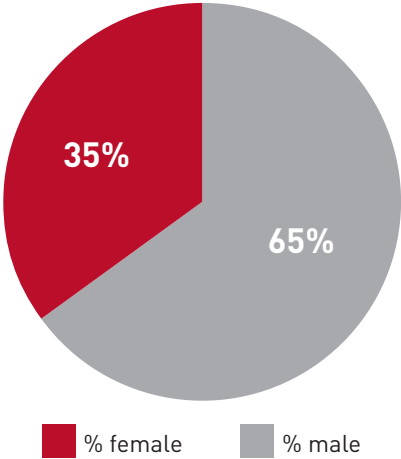
DANCERS



PRODUCERS, DIRECTORS AND CHOREOGRAPHERS



CONDUCTORS, COMPOSERS AND ARRANGERS



Data from professional organisations representing the cultural workforce provides additional insight into the gender distribution at the occupational level. Women represent approximately half of the members of both the Canadian Actors' Equity Association and the Playwrights Guild of Canada, 72% of members of the Canadian chapter of the Literary Managers and Dramaturgs of America, and 43.8% of working members of the Associated Designers of Canada.⁹ In 2011, women represented 136 of the 788, or 17% of the associate composers catalogued and promoted by the Canadian Music Centre.¹⁰

The gender profile of these nine key artistic occupational groups across the arts and cultural industries begins to signal gender imbalances in general employment patterns *within* sectors that then allow us to see gendered patterns *across* sectors, as the following analysis shows.

Gendered division of labour

There is an observable gendered division of labour in sectors that are characterised by the collective coordination of specialised skills in the production process. This is particularly evident in patterns in media arts/screen, theatre and music sectors. Data signals an over-representation of women in professional roles that are generally recognised as feminised occupations. For example, data from 2011-2012 period indicates that in the Canadian independent film and television production sector, women are over-represented in the following categories: hair (77% female), makeup (79% female), and costumes (88% female) script supervision (93% female), publicity (85% female), accounting (73% female), and the production office (75% female).¹¹

The most recent, published, gender-based occupational data on the theatre workforce in Canada comes from Burton's 2006 report using national census data. Similar patterns to media arts/screen emerge: women represent the majority of general managers (69%), costume designers (70%), assistant directors (59%), and dramaturgs (60%).¹² Given this dataset is now twelve years old, an update is clearly in need so to track any changes, or the lack thereof, over time.

While the singers and musicians occupational group is the only one to qualify as gender equal, other data sources indicate that the recorded music industry overall is male dominated across a variety of major areas of work. Notably, data from Nordicity's 2015 study of women working in Ontario's music industry again shows a familiar pattern in terms of the gendered division of labour. Almost 70% of women professionals in the Ontario music industry are concentrated in the following four areas:

- Promotion and marketing (20%)
- Event production (17%),
- Artist management / Agent (16%),
- Administration and professional services (15%)

The lowest concentration of women in the Ontario music industry is in sales and business development (7%) – a key feeder occupation for industry leadership, which we will turn to shortly – and in music production (6%), a technical role that signals a larger observable trend.¹³

9 MacArthur (2015).

10 Elliott (2012).

11 Coles (2013).

12 Burton (2006).

13 Nordicity (2015b).

Women are generally under-represented in technical roles. Women account for only 25% of the Interactive Digital Media workforce in Ontario. Those women appear to be concentrated in comparatively few firms; while 20% of the nearly 900 IDM companies employ only men, 10% of the companies report employing over 75% women.¹⁴ Additional national-level studies demonstrate that media arts/screen and theatre technical roles are also sharply male dominated.¹⁵ For example, a 2013 report for the Canadian Unions for Equality on Screen found that key technical departments in the film and television unions are male dominated, including camera (17% female), grip (5% female), lighting (5% female) sound (6% female), construction (6% female) special effects (20% female), and editing (28% female).¹⁶

It is important to note that women are very well represented in a range of roles in both the literature and publishing, as well as visual arts sectors. For example, in addition to representing 54% of the writers and authors, as well as visual artists occupational groups, women comprise 81% of editorial positions, 62% of sales departments, and 75% of marketing and publicity departments in Quill & Quire's 2013 salary survey.¹⁷ Data from the 2017 Government of Canada Survey of Heritage institutions shows that women account for 63.1% of the workforce at Ontario not-for-profit art galleries and 68.8% of the workforce at Ontario museums.¹⁸

General trends in the gendered division of labour noted here are not to be read as an analysis of occupational prestige. The presence or absence of women in a particular occupation or area of work is not necessarily a reflection of economic status, or waged value, of the work, nor the prestige associated with specific roles *per se*. Key to understanding the gendered dimensions of the

economic value and occupational prestige is an analysis of available data on any gender income gaps, to which we turn now.

Earnings and income

Research shows a pervasive gender-based income gap across all six sectors under review. Our main point of reference is Hill Strategies' 2014 analysis of the gender income gap of the nine key arts occupational groups. This data set demonstrates that in eight of the nine categories, women's average annual incomes are lower than those of their male peers.

Figure 1 demonstrates the largest gender pay gap is experienced by female visual artists, who earn on average 65% of the annual income of their male peers. On the other end of the scale is female dancers, who, according to the NHS data on 2010 incomes, earned 102% of what male dancers made on average.

These NHS data findings align with other sector-specific data sources that document a gender income gap. Notably, there is some differentiation in terms of the size of the gap, but not the existence of the gender income gap. For example, a 2012 report from Canadian Actors' Equity reports that female members earn on average 91% of what men earn, with an average annual income of \$15,849 for women compared to \$17,323 for men.¹⁹ According to Maranda's income data from 2012, female visual artists earn 40 cents for every dollar earned by male visual artists when measured in terms of an average hourly income.²⁰ A 2015 Writers Union of Canada report shows a gender income gap between 49% and 55% for female authors and writers.²¹

14 Nordicity (2017).

15 Burton (2006); Coles (2013); MacArthur (2015).

16 Coles (2013)

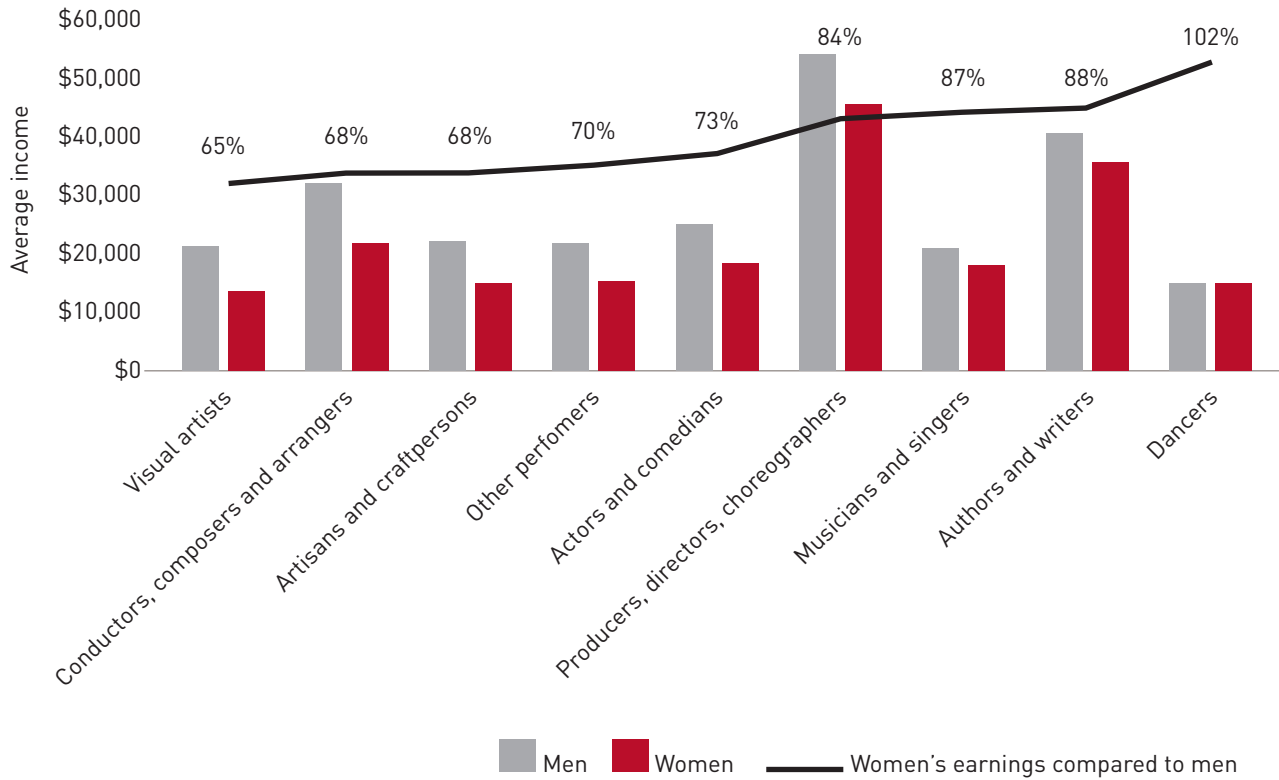
17 Quill & Quire (2013).

18 Department of Canadian Heritage (2017).

19 Equity (2012)

20 Maranda (2014)

21 Writers Union of Canada (2015)

FIGURE 1: GENDER PAY GAP BY OCCUPATION, 2010

Source: Hill Strategies(2014a)

Drawn from a survey of 947 Union members, the data identified the largest income gap (49%) existing for female authors who indicated writing as their primary occupation.²²

Additional sources provide further data that underscores the degree to which the gender income gap is a defining feature of the status of women in the arts. Nordicity reports that women employed by Ontario music companies earn 10% less than the average salary of music company employees, while the annual salaries of women in the music industry overall in 2014 were 27% lower than average annual salaries reported in the

sound recording segment of the music industry across Canada.²³

Female screenwriters and female performers earn less on average than their male counterparts. Data from a 2010 survey of 266 members of the Writer's Guild of Canada shows 89% of female screenwriters earn less than \$40,000 per year compared to 67% of male screenwriters.²⁴ The 2013 report for the Canadian Unions for Equality on Screen documents that on average, male screen performers work more often, have higher average annual incomes, and have longer careers than female screen performers.²⁵

22 Writers Union of Canada (2015)

23 Nordicity (2015b)

24 Coutanche & Davis (2013)

25 Coles (2013)

A 2018 report for the Screen Composers Guild of Canada reports a stark income gap that has worsened over time. The analysis of SOCAN payments to Canadian screen composers from 2006-2016 demonstrates that the proportion of total income SOCAN distributes to female screen composers has decreased from 50% in 2006 to 21% in 2016. In 2016, female screen composers earned 30% (an average of \$463) of men's income (an average of \$1553) from SOCAN payments.²⁶

Data on the gender income gap in the dance sector is the most variable. In contrast to the findings from the 2011 NHS data that report female dancers earn 102% of their male colleagues, data from the 2006 Census finds that female dancers earn, on average, \$12,502 compared to \$17,105 for male dancers, for a gender income gap in which female dancers earn on average 73% of the annual earning of their male peers.²⁷ Notably, these findings represent lower average wages for women and higher average wages for men than the 2011 NHS data. An even larger gender income gap is reported in the 2014 Yes I Dance! Study by EKOS. The survey findings report lower average earnings for dancers overall, but significantly lower average earnings for female dancers. The study reports an income average of \$12,778 for professional male dancers compared to average earnings of \$5,617 for professional female dancers, with a resulting gender income gap of women earning only 56% of men's earnings as professional dancers. Data collected from 650 professional dancers in Quebec in 2010 provides some further context to these figures. According to the data, female dancers under the age of 35 constitute 39% of the dance workforce in Quebec but share 20% of the total dance income. The report also found that female dancers are more likely to work without pay in the sector, constituting 58.1% of unpaid dancers compared to 44% of men.²⁸

The variation in findings speaks to the need for consistent data collection, analysis and reporting to track gender equity indicators. *Yet despite a variation in findings about the size of the gender income gap, the existence of a gender pay gap across the arts and cultural industries for women is empirically well documented.*

Understanding factors that shape income levels, including the gender-based income gap, is complex terrain. Work in the arts and cultural industries is characterised by freelance and self-employment in project-based work. Personal and professional networks and hiring practices of decision makers, in addition to policy and funding frameworks, shape labour market dynamics. A large body of work on the gender income gap in work and employment relations more generally references the broader socio-political context of gender inequality as an important contextual consideration.²⁹ For the specific context of this report, the next step to understanding the status of women in the arts is to examine three key income indicators – education levels, organisational and artistic leadership roles, and the public profile of women's creative outputs, to which we turn now.

Education and training

Overall, Hill Strategies notes that Ontario artists are highly educated, with 47% of the professional artistic workforce having completed a bachelor's degree or above.³⁰ A cross sectoral analysis of available data on education and training clearly shows that across all six sectors, women are highly educated. For example:

- 2011 NHS data from Hill Strategies' 2015 study *Educating Artists* finds that women constitute 59% of all graduates of visual and performing arts programs.³¹

26 Gautier & Freeman (2018)

27 Hill Strategies (2014a)

28 Provençal (2012).

29 For a comprehensive analysis of the complexity of the gender gap and related scholarly literature, see World Economic Forum (2017).

30 Hill Strategies (2014a).

31 Hill Strategies (2015).

- MacArthur finds that women constitute more than half of all theatre school students and cites the National Theatre School of Canada as a key example: in 2014/15, female students constituted 58% of the total student body.³²
- Nordicity’s 2015 survey of 455 women in the Ontario music industry reports 41% of women completed undergraduate programs as their highest education level. An additional 13% of women in the industry hold graduate degrees.
- Quill & Quire’s 2013 survey of 393 publishing industry professionals found that 86% of female employees had completed a post-secondary publishing course compared to 45% of male employees.³³
- EKOS’ 2014 survey of 2197 professional dancers in Canada, 84% of which identified as female, finds that 44% of female professional dancers report formal dance training through post-secondary education compared to 31% of men.³⁴
- Survey responses from 31 female and 208 male screen composers in Canada conducted for the Screen Composers Guild of Canada in 2017 found that 39% of women and 16% of men completed a graduate program. Furthermore, 65% of women studied “music formally,” compared with 53% of men.³⁵
- Coutanche and Davis’ 2010 survey of 266 members of the Writers Guild of Canada found that 49% of men and 46% of women screenwriters have a university degree.³⁶

Thus, the drivers of gender inequality in the arts and cultural industries cannot be explained by the education or skill of professional female artists and cultural workers. This leads us to analyse the degree to which women have access to decision-making roles that shape the six sectors under review here. We first turn to an analysis of the available data on governance as a point of entry.

Governance

Notably, there is very little data available on governance in the arts and cultural industries. The current Standing Committee on Canadian Heritage’s hearings on Gender Parity on the Boards and Senior Leadership Levels of Canadian Artistic and Cultural Organizations are making a significant contribution to existing knowledge gaps.³⁷ Much of the following data comes from policy briefs filed in the current session at time of writing.

- As reported by Christina Loewen, Executive Director of Opera.ca in 2018, 90 of the 200 positions on Opera.ca member company boards, or 46%, are held by women.³⁸
- According to Orchestras Canada, 62% of the board of directors for professional orchestras in Canada with revenues above \$1 million have male chairs.³⁹
- From 2009-2017, average female representation on the board of directors for the Canadian Media Producers Association was 32%. An organisational commitment to improve gender equity on the board in the last election cycle resulted in women holding 43% (10 out of 23) board positions.⁴⁰

32 MacArthur (2015).

33 Quill & Quire (2013).

34 EKOS (2014).

35 Gautier & Freeman (2018), p. 12.

36 Coutanche & Davis (2013).

37 Canada. 42nd Parliament, 1st session. Standing Committee on Canadian Heritage. (2018, May-June).

38 As reported by Christina Loewen, Executive Director of Opera.ca, to the Standing Committee on Canadian Heritage hearings on “Gender Parity on the Boards and Senior Leadership Levels of Canadian Artistic and Cultural Organizations,” May 1, 2018.

39 Orchestras Canada (2018).

40 Canadian Media Producers Association (2018).

- MacArthur reports that women account for 60% of board members at theatre companies with annual operating budgets of \$100,000 or less and 43% of board members at companies with annual operating budgets of \$2,000,000 or more.⁴¹
- In 2018, the Canadian Academy of Recording Arts and Sciences doubled the number of women serving on their Board of Directors from two to four, bringing the gender distribution to 33% women. They further committed to gender parity by 2019.⁴²

Leadership

For the purposes of this analysis, we are using two broad leadership categories: organisational leadership, and artistic leadership. Organisational leadership refers to key management decision-making roles in arts and cultural organisations. Artistic leadership refers to key creative positions that are central to creative production processes.

Organisational leadership

There are several important data gaps on organisational leadership for this review. Pointedly, despite a large amount of research on the media arts/screen sector generally, there is a paucity of comprehensive or indicative data on organisational leadership in the broadcasting, film and television production, and interactive digital media sector in Ontario or Canada. Similarly, there is no substantive data available on organisational leadership in dance. What data is available reveals a mixed story on the gender balance of organisational leadership across the arts and cultural industries in Canada.

- Women hold only 23% of named executive positions in a survey of 30 music companies in Ontario, and 48% of the companies have no women at all in their executive tier.⁴³
- In 2008 women represented 29% of general directors in professional Canadian opera companies.⁴⁴

Yet this gender imbalance is not necessarily indicative of the sectors under review. In visual arts, publishing, and theatre, women are well represented in organisational leadership positions, as well as in the top tier of Canadian orchestras:

- Women hold 70% of director positions in the 80 Canadian art galleries and museums who receive core funding from the Canada Council.⁴⁵
- Women hold 52% of executive roles in publishing.⁴⁶
- Women hold 70% of the Executive Director positions in a survey of 86 performing arts companies.⁴⁷
- Female CEOs lead 50% of the professional orchestras in Canada with revenues above \$1 million⁴⁸

Artistic leadership

Artistic leadership includes key creative roles that have a formative impact on the storytelling and cultural landscape. The following section examines the available data that details the degree to which women occupy leadership roles that shape the cultural landscape in Ontario and Canada more broadly. The national workforce occupational data reviewed above begins to signal an uneven gender distribution in the creative and artistic leadership positions that shape the creative content offered to audiences and consumers.

41 MacArthur (2015).

42 MacDonald (2018).

43 Nordicity (2015b).

44 Women's Opera Network (2015).

45 Maranda (2017).

46 Quill & Quire (2013).

47 Lesage (2018). This survey was only conducted in English, and so does not necessarily reflect leadership participation in French language performing arts. Lesage further notes that data from the larger performing arts organisations are not accounted for in this study, as over half the respondents represent organisations with budget sizes less than \$1 million.

48 Orchestras Canada (2018).

For example, two major occupational leadership groups from the NHS data, namely producers, director and choreographers; and conductors, composers and arrangers, are both male dominated. These occupational groups include key leadership positions in media arts/ screen, music and performing arts. The following indicators provide additional information on the degree to which women are under-represented in artistic leadership roles in the theatre, music and media arts/ screen sectors.

MacArthur's 2015 study finds that for the past thirty years, women constitute approximately 30% of the "artistic triumvirate," of artistic director, stage director and playwright.⁴⁹ To illustrate the point:

- A 2010 PACT survey of 597 productions in the 2010-11 theatre season by shows that women accounted for:
 - 28% of artistic directors
 - 29% of playwrights
 - 33% of directors
- Women comprise only 14% of music directors in a survey of 50 Canadian professional orchestras.⁵⁰
- Female music directors lead only 15% (4 of 26) of professional Canadian orchestras with revenues over \$1 million⁵¹
- Women account for 13-17% of screen composers in Canada.⁵²
- Between 2012 and 2016, 92% of 1024 publicly funded audio-visual productions employed no female screen composers at all.⁵³

- Only 13% of women in Canada's videogame workforce are in creative roles.⁵⁴
- In the 91 feature films Telefilm Canada funded in 2013-14 women comprised:
 - 17% of directors
 - 22% of screenwriters
 - 12% of cinematographers⁵⁵
- In the 29 live-action English-language TV series funded by the Canada Media Fund in 2012-13, women comprised:
 - 17% of directors
 - 38% of screenwriters
 - 0% of cinematographers⁵⁶
- In the 36 English-language web series funded by the Independent Production Fund between 2010-2014, women comprised:
 - 14% of directors
 - 27% of screenwriters
 - 2.4% of cinematographers⁵⁷
- 18 of these 36 series employed no female writers, directors or cinematographers at all.⁵⁸

Of the 30 Ontario-based feature films funded by Telefilm Canada in 2013-14, women held only 12% of the directing roles, 15% of screenwriter roles, and 7% of cinematography positions.⁵⁹

49 McArthur (2015).

50 Groen (2016).

51 Orchestras Canada (2018).

52 Gautier & Freeman (2018).

53 Gautier & Freeman (2018).

54 Nordicity (2015a).

55 Fraticelli (2015).

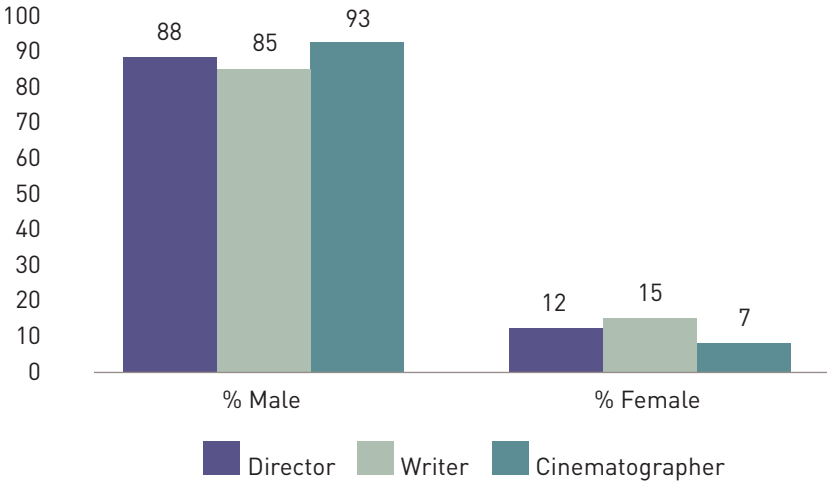
56 Fraticelli (2015).

57 Fraticelli (2015).

58 Fraticelli (2015).

59 Fraticelli (2015).

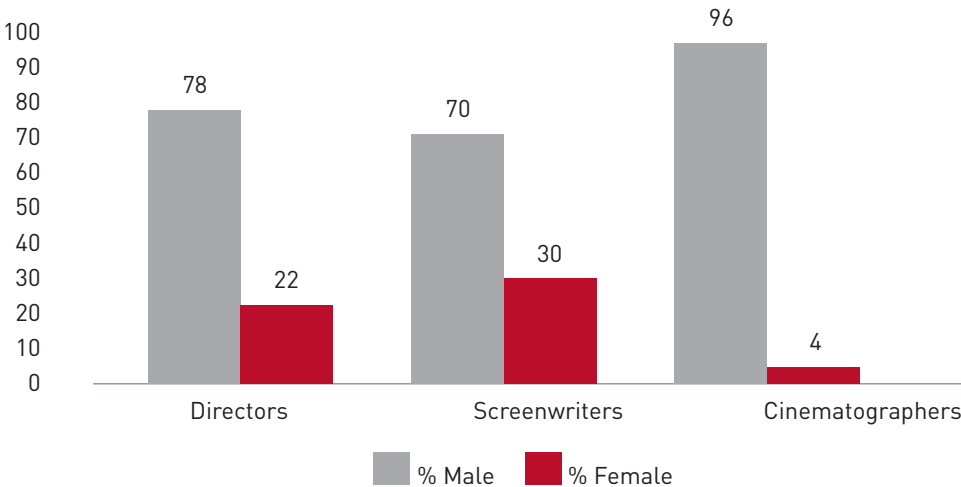
FIGURE 2: TELEFILM FUNDED FEATURE FILMS, ONTARIO, 2013-2014
KEY CREATIVE ROLES, BY GENDER



Source: Fraticelli (2015)

Of 27 feature films funded by the Ontario Media Development Corporation and Telefilm Canada in 2013-14, women accounted for 22% of directors, 30% of screenwriters, and 4% of cinematographers.⁶⁰

FIGURE 3: TELEFILM/OMDC FUNDED FEATURE FILMS, ONTARIO, 2013-2014,
KEY CREATIVE ROLES BY GENDER



Source: Fraticelli (2015)

60 Fraticelli (2015).

Positive change, however, is underway. In March 2016, the National Film Board of Canada announced a commitment to ensure half of its films would be directed by women who would also receive half of all production spending.

■ In March 2018, the NFB announced that in 2017-18:

- 46% of production spending was allocated to women

Women comprised:

- 47% of directors
- 47% of key creative screenwriters⁶¹

We note that again, the visual arts and literature/publishing sectors stand as an exception. Both sectors are female dominated, including professional occupations that shape the visibility of women's creative outputs. For example:

■ Women hold 81% of editorial positions in Quill & Quire's 2013 salary survey.⁶²

■ Women hold 70% of curator positions in the 80 Canadian art galleries and museums who receive core funding from the Canada Council.⁶³

■ Between 1998 – 2013, women held 65% of curator roles for the Canadian pavilion at the Venice Biennale.⁶⁴

However, evidence demonstrates enduring gender bias in the dissemination of the work of women artists and cultural workers. This leads us to the final section of the cross-sectoral analysis, in which we examine the gendered dimensions of various career and industry recognition indicators.

Career and industry recognition

The question of artistic leadership is fundamentally tied to the visibility of women's creative works in the public sphere, and the degree to which audiences, consumers and publics have routine access to women's creative works. Awards, commissions and competitions such as festivals and prizes are also key indicators of professional recognition by peers and audiences and play an important role in an artist's professional and public profile. We now turn to the available data for various forms of career and industry recognition as the final thematic area of analysis for this report. The data shows that across all sectors, women's artistic and creative outputs receive significantly less public exposure than those of men.

The Canadian Women Working in Music 2017 crowd-sourced and self-reported festival scorecard data shows a challenging landscape with regard to showcasing women's artistic outputs in music festival lineups.

We have categorised the festivals here according to the gender equal/gender balanced/gender imbalanced framework used above for consistency. Of 83 festivals in total for which data is available on the CWWIM website:

- 41 had male dominated lineups, 7 of which had less than 10% women-led acts.
- 9 had female dominated lineups
- 25 had gender balanced lineups
- 8 had gender equal lineups⁶⁵

61 National Film Board of Canada (2018).

62 Quill & Quire (2013).

63 Maranda (2017).

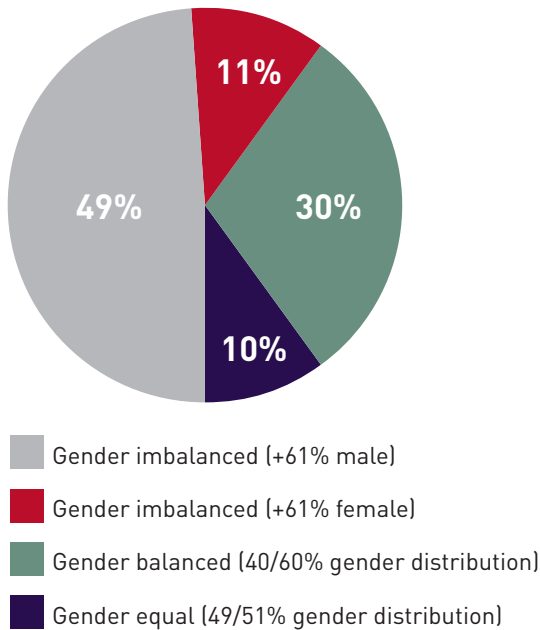
64 Zemans & Wallace (2013).

65 Canadian Women Working in Music (CWWIM) (2017). CWWIM defines women-led acts as follows:

- a solo woman-identifying performer
- a duo with at least one woman-identifying person
- a larger group in which a woman-identifying person or women-identifying people play a significant role (more than a backup singer or side player)

The festival report card includes several instances in which the CWWIM analysis of the line-up (i.e., in terms of what qualifies as a women-led) differs from the data submitted by festival representatives. In the case of discrepancies between the CWWIM's evaluation and the self-reported data, the research team used the data reported by the festival organisers. This decision reflects the use, where applicable, of self-reported organizational data elsewhere in the report, rather than an evaluation of the veracity or robustness of CWWIM's scorecard methodology *per se*.

FIGURE 4: CANADIAN MUSIC FESTIVAL LINEUPS BY GENDER, 2017



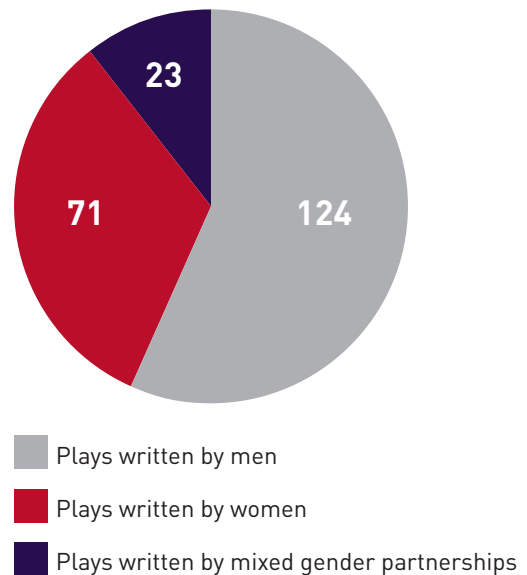
Source: Canadian Women Working in Music (2018)

The 2016-17 Playwrights Guild of Canada annual theatre production survey's review of the representation of women's works across 246 Canadian theatre companies since 2012 demonstrates "stagnation, or minimal improvement at best, as women still hover around the one-quarter mark, or the 35% marker when looking solely at Canadian work."⁶⁶

- Of the 610 theatre productions authored by Canadians across the nation in 2016-17, 54% (278) were authored by men, 33.5% (171) were authored by women, and 12% (61) were authored by mixed-gender partnerships.

Of the 218 Canadian-authored Ontario theatre productions covered in the 2016-17 Playwrights Guild of Canada annual survey, 57% (124) were authored by men, 32.5% (71) by women, and 10.5% (23) by mixed gender partnerships.

FIGURE 5: CANADIAN AUTHORED THEATRE PRODUCTION IN ONTARIO, 2016-17, BY GENDER

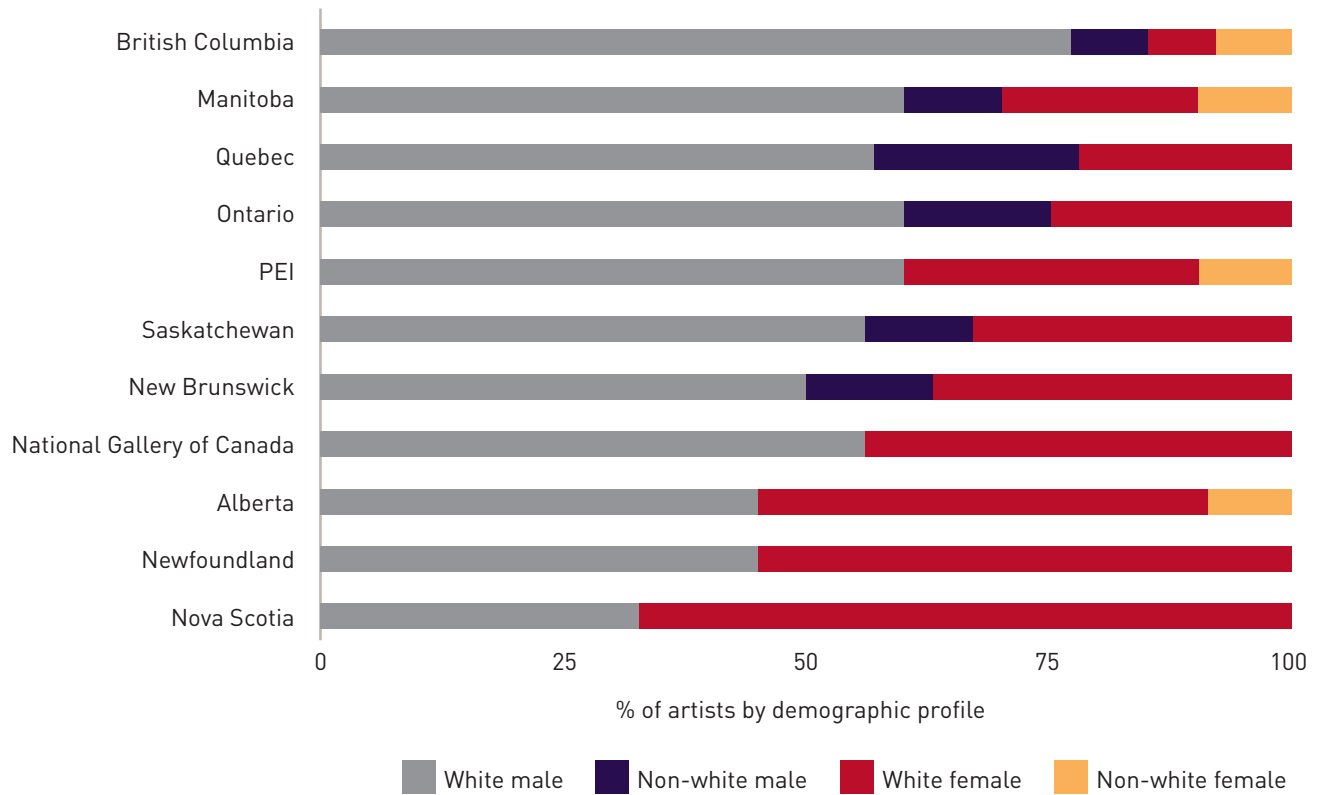


Source: Playwrights Guild of Canada (2017)

Solo exhibitions are important indicators of the recognition of women's artistic leadership. Using solo exhibitions as one metric by which audiences and consumers are exposed to women's creative outputs reveals that professional women visual artists are at a disadvantage in major public galleries and museums.

66 Playwrights Guild of Canada (2017), p. 2.

FIGURE 6: SOLO SHOWS BY LIVING ARTISTS ACROSS CANADA AT SELECT MAJOR INSTITUTIONS, 2013-2015



Source: Cooley, Luo, & Morgan-Feir (2015).

Cooley, Luo, and Morgan-Feir’s study of solo exhibitions by living artists at 11 “major” art institutions across Canada – one in each province plus the National Gallery of Canada – from 2013-2015 shows that women account for only 36% of the artists on average, 33% of whom were white.⁶⁷ However, there was considerable discrepancy in the proportion of women artists across the provinces, from 67% in Nova Scotia to 7% in British Columbia. Notably, Cooley et al.’s findings indicate living female artists accounted for 44% of the shows at the National Gallery of Canada from 2013-2015.

This figure is a notable improvement from Zemans and Wallace’s analysis of several years previous, who found that from 2003-04 to the end of the 2010-11 fiscal year, the National Gallery of Canada (NGC) held 9 solo exhibitions of living Canadian male artists, but only 2 dedicated to living Canadian female artists.⁶⁸ Yet, as Cooley et. al.’s study shows, the representation of non-white female artists, and to a slightly lesser degree non-white male artists, is notable for their general absence.

⁶⁷ Cooley, Luo, & Morgan-Feir (2015).

⁶⁸ Zemans & Wallace (2013).

Dymond's 2014 study is a gender-based audit of 4668 solo shows by living artists from 2000-2010 in 97 non-profit public museums, galleries and artist-run centres across Canada. Analysis of the gender distribution of these exhibitions reveals that the representation of women artists varies significantly by institution type. Women artists had the highest levels of representation in artist-run centres, constituting 55% of the solo exhibitions on average. In contrast, 18 of the university and public galleries in the study, many of which Dymond classifies as "our highest profiles spaces," showed less than 30% women artists during this same period.

Zemans and Wallace offer a comprehensive analysis that provides important historical context and complexity to the recognition of the works of female artists. Their analysis demonstrates that between 2007-2010, the National Gallery of Canada "acquired almost twice as many works by contemporary Canadian male artists as by female artists."⁶⁹ Of the 58 artists represented in the NGC 2010 biennial, 39 (67%) were men and 19 (33%) women.

Zemans and Wallace further advance our knowledge in this field by analyzing the purchase of works by 46 art museums and public galleries supported by Canada Council for the Arts' Arts Acquisition Program (AAP) grants between 2008 and 2011. Forty-six percent of the works acquired were by female artists. The median amount paid for works by female artists was \$3360, compared to \$5400 for works by male artists. Overall, the total value of these acquisitions was 87% higher for artworks by male artists (\$1,964,884) than for works by female artists (\$1,050,976).⁷⁰

The lower profile of, and value attached to, the work of women visual artists is part of a trend whereby the under-representation of women in key creative and artistic positions is largely, and perhaps unsurprisingly,

reflected in industry recognition programs. Zemans and Wallace's analysis of the gender of Canadian art prize recipients shows that, while younger female artists have some success (e.g., in the Joseph Plaskett Award for students for recently graduated MFAs), the more established female artists are "often ... overlooked."⁷¹

Women artists have won:

- 34% of the Governor General's Award in Visual and Media Arts (2000-2012)
- 18% of the Art Gallery of Ontario's Gershon Iskowitz Prize (1999-2012)
- 39% of the RBC Canadian painting competition (2001-2012)
- 22% of the Sobey Art Award (2002-2012)⁷²

However, data also suggests that recent industry advocacy and discussions more broadly about the under-representation women as storytellers is improving their representation in key arts sector fora.

We use the comprehensive data from the Please Adjust Your Set initiative here as benchmarks for three major Canadian media arts/screen industry recognition platforms: the Genies, the leading awards for Canadian cinema; Hot Docs, Canada's premiere, internationally recognised Documentary Festival; and the Toronto International Film Festival, one of the top film festivals in the world.

- At the Genie Awards in 2012, women constituted 26% of overall nominees and 20% of winners. In contrast, men constituted 74% of nominees and 80% of winners.⁷³
- Of the 180 short length and feature documentary films presented at the 2012 Hot Docs Film Festival in 2012, women constituted less than 30% of editors, cinematographers, and writers, and just over 30% of film directors.⁷⁴ By 2015, that percentage of directors

69 Zemans & Wallace (2013), p. 20.

70 Zemans & Wallace (2013).

71 Zemans & Wallace (2013).

72 Zemans & Wallace (2013).

73 Please Adjust Your Set (2013).

74 Please Adjust Your Set (2013).

had increased to 40%.⁷⁵ In 2017, 48% of the films screened were directed by women. In 2018, Hot Docs announced gender parity, with 50% of the festival lineup including films directed by women.⁷⁶

- In the 2012 Toronto International Film Festival, films directed by women accounted for 20.5% of total festival programming.⁷⁷ By TIFF 2016, women directed films accounted for 30% of festival total programming.⁷⁸ By 2017, the number of women directed films had increased to 33% of total festival programming and 41% of documentary programming.⁷⁹

Beer's survey of 2300 individual theatre awards granted between 1992 and 2015 shows that the gender profile of awards largely mirrors the gendered division of labour in the sector overall: men won 72% of awards for directing and 62% of awards for playwriting; 75% of the awards for costume design and 62% of the administration awards went to women. Beer notes that the performing categories are gender balanced since most awards have gender-based acting categories.

We see similar trends again in music. In the 2016 and 2017 Junos (Canada's leading music awards) women represented only 32% of total nominees.⁸⁰ Representation in technical categories is also particularly weak, with no female nominees in either Engineering or Producer of the Year categories in 2017 and only four female recipients of Producer of the Year in the Juno's 45-year history.⁸¹ A similar lack of representation is evident in Canada's Country Music Awards, with only two female artists nominated across four key categories in 2013 (Single of the Year, Album of the Year, Songwriter of the

Year, and Fan's Choice); this compared with fourteen female artists in 1995.⁸²

The "big three" national literary awards in Canada – the Governor General's Literary Awards (\$25,000), the Rogers Writers' Trust Fiction Prize (\$50,000) and the Scotiabank Giller Prize (\$100,000) – fall within the gender balanced threshold of more than 40% and less than 60% of one gender, although with an historical male advantage.⁸³ *Maclean's* magazine's analysis of these top three literary prizes shows that out of 46 total awards, 26 (57%) went to men and 20 (43%) went to women. The Scotiabank Giller Prize demonstrates the greatest gender imbalance among its recipients, with a historical 2-1 ratio of male to female recipients over its two-decade history.⁸⁴ However 2016 was noted as an "impressive year" for Canadian female authors, with women representing "a majority of the shortlist for all three prizes."⁸⁵

The visibility of works by female Canadian authors is the outlier in our analysis of the visibility of women's creative works. Analysis of data on literary reviews in Canadian journals and newspapers, a key metric by which Canadian readers are exposed to Canadian literature, reveals a gender balanced review culture in both the gender of the reviewers and the gender of the authors being reviewed. To quote the 2015 Canadian Women in the Literary Arts 2015 (CWILA) Count report, "The results of the 2015 Count indicate that, although the gender gap in review culture first identified in 2011 persists in many forms, it continues to shrink overall. In fact, as the 2015 data reveal, rates of reviews by women and men are reaching parity across the country for the first time ever."⁸⁶

75 Wilson (2015).

76 Malyk (2018).

77 Please Adjust Your Set (2013).

78 Taylor (2016).

79 Hertz (2017b).

80 O'Kane (2016).

81 Friend (2017a).

82 Sperounes (2013).

83 Bethune (2016).

84 Bethune (2015); Bethune (2016).

85 Bethune (2016).

86 Canadian Women in Literary Arts (CWILA) (2015).

- Books written by Canadian women authors received 1331 reviews, or 44% of total reviews in 2015. Books written by male Canadian authors received 1551, or 49% of the total reviews, with the remaining 7% of reviews dedicated to mixed gender co-authorships.
- Female reviewers wrote 63% of the reviews of books by Canadian female authors, compared to male reviewers, who wrote only 35% of the reviews of books written by Canadian women.⁸⁷
- Of the 5,268 book reviews published in Canadian journals and newspapers in 2015:
 - 48% of the reviewers were female, 49% of the reviewers were male, and 3% of the reviewers were anonymous.
 - 45% of the top 20 reviewers were female, up from 3% in 2014.

Summary of findings

We can thus see that there is considerable variation in the gender distribution in the workforce. Theatre, media arts/screen and music show gender segregation across occupational groups that mirror broader social norms about “women’s” and “men’s” work. Other sectors, such as visual arts, and literature and publishing, are more gender balanced in terms of the workforce overall and dance is female dominated.

Yet when we interrogate the question of leadership, gender bias becomes more evident. The available data suggests a strong presence of women in organisational leadership in visual arts, publishing, and theatre.

The limited data on organisational leadership in music suggests that women face challenges in career progression. We are unable to comment on organisational leadership in media arts/screen and dance due to a lack of data in this area.

A cross-sectoral analysis of the available data clearly indicates that women, *as a group*, experience disadvantage across the sectors under review here. Key indicators demonstrate that women’s artistic leadership, and recognition of the significance of women’s artistic achievements, is not of equal status to their male peers. Creative works by women in the theatre, media arts/screen-based industries, visual arts and music sectors are substantially less visible than those of men.

We also note tentative indicators of change, most notably in the media arts/screen, and literature and publishing sectors. However, at present, the consequence of women’s inequality within the arts and cultural industries is that audiences and consumers are offered far more exposure to stories, across all mediums, by male artists and cultural workers. Returning to the points made in the introduction, our stories shape how we view ourselves, each other, and the world around us. They both reflect and shape the world in which we live. Thus, gender inequality within the arts has implications for the artists and cultural workers telling their stories as well as the audiences and publics who consume them.

87 Canadian Women in Literary Arts (CWILA) (2015).

SECTION 4:

SECTOR SYNOPSSES

SECTION 4- SECTOR SYNOPSES

The following section provides an overview of the published gender-based data on each of the sectors under review. Each sectoral overview opens with a brief assessment of the available data, and then proceeds to provide a summary of the key findings on the following indicators:

- Workforce and employment patterns
- Education and training
- Earnings and income
- Sector Leadership
- Career and Industry recognition

There is substantial variation in both the quality and volume of gender-based quantitative data between the sectors. There are significant data gaps on the indicators across each of the sectors. With few exceptions, provincially focused gender-based data is partial and fragmented. The sectors are presented in descending order based on the volume of published research which forms the basis of the summary analyses. We begin with the media arts/screen-based sector, which has the most published gender-based research available for review and serves as a reference point. We then proceed with theatre, visual arts, music, literature and publishing, and dance.

MEDIA ARTS/SCREEN

Data assessment

The media arts/screen sector has a number of comprehensive studies that use quantitative data to examine the status of women in film and television, with a particular focus on the industry workforce and representation in key creative positions. Coles' 2013 gender-based analysis of the Canadian independent film production sector uses membership data from unions that represent over 75% of the total independent production sector workforce across Canada to provide a comprehensive profile of the workforce by union membership category. Fraticelli's extensive *Women in View on Screen* series provides detailed snapshots of female representation in the key roles of director, screenwriter, and cinematographer across Canadian feature films, television series, and web series. Each of Fraticelli's four reports examines projects that received public funding, with data sets including 21 live action television series released in 2010-11, 130 feature films released in 2010-11, 29 live action television series released in 2012-13, and 91 feature films released in 2013-14.⁸⁸ The two *FrameWork* reports prepared for Women in Film and Television – Toronto (2004, 2012) represent landmark studies on gender representation in the industry but are somewhat dated, with the most recent iteration based on data from the 2006 Census.

Notable research gaps include indicators for governance and organisational leadership, robust data on education and training, and current, consistent data on income gaps, industry awards and recognition programs.

Workforce and Employment

Film and Television

A 2013 report for the Canadian Unions for Equality on Screen (CUES) documents a sharp gendered division of labour.⁸⁹ National union membership data from 2012 reveals the following departments are female dominated: women are over-represented in hair (77% female), makeup (79% female), costumes (88% female) script supervision (93% female), publicity (85% female), accounting (73% female), production office (75% female). Women are sharply under-represented in technical departments, including camera (17% female), grip (5% female), lighting (5% female) sound (6% female), construction (6% female) special effects (20% female), and editing (28% female).⁹⁰ NHS data for the "Producers, directors, choreographers" occupation group from the Hill Strategies reports is also relevant for this category. While this national occupational classification is not exclusive to the media arts/screen sector, the size of the film, television and broadcasting sector means it is reasonable to assume producers/directors in media arts/screen are likely driving the statistics in this occupation group. At 33% female, the under-representation of women in this key artistic leadership role is in line with overall sectoral dynamics and research findings.⁹¹

Video Games and Interactive Digital Media

The Interactive Digital Media sector includes companies that create interactive digital media content.⁹² A 2017 report from Nordicity reports that on average, women represent 25% of the employees in Ontario's 886 Interactive Digital Media (IDM) companies. Twenty percent of the 886 IDM companies employ no women at all. However, 10% of IDM companies report having a workforce comprised of more than 75% female

88 For the purposes of the sectoral synopsis, we only reference data from the most recent 2015 report. Annotations for the other three reports are available in the annotated bibliography in section six.

89 Coles (2013).

90 Coles (2013).

91 Hill Strategies (2014a).

92 The 2017 study by Nordicity includes the following companies in the Interactive Digital Media sector: games developers and publishers; elearning software developers; VR/AR/MR developers; mobile app developers; digital advertising firms; some web developers (that make rich interactive sites); and software developers servicing the above companies (e.g., with specialised software).

employees.⁹³ With the IDM sector projected to grow its workforce by 44% by 2019, there is potential for the representation of women in the sector to grow with it.⁹⁴

Video games represent 64% of the experiences developed by IDM companies in Ontario. A 2015 report from Nordicity on Canada's national videogame industry reports that women account for only 16% of the national workforce of 20,400 full-time equivalent jobs, a figure that had not improved since 2013.⁹⁵ Mirroring national patterns in the gendered division of labour, of the 16% of women who make up the videogame workforce, 51% are in marketing and communications, 32% are operations and administration, 13% are in creative roles and only 6% in technical occupations.⁹⁶

Education and Training

Evidence from a number of reports indicates that education and training opportunities are not substantial barriers to women's participation in the film and television industry sector. As Duopoly notes in their 2017 report on women and leadership in the Canadian screen sector, "one of the most common facts stated by researchers is that women attend and graduate film/tv schools in equal numbers to men."⁹⁷ According to Burgess (2010), the 2005 *Gender Based Analysis of the Canada Feature Film Fund* reports that women represented more than half of all students enrolled in film studies programs nationally.

According to a Coutanche and Davis' survey of 266 members of the Writers Guild of Canada taken in 2010, 49% of men and 46% of women screenwriters have a university degree.⁹⁸ Hayeur's 2016 study based on data from *Réalisatrices Équitables* reports that women constitute between 43% and 60% of students in television and cinema in Quebec. The study provides no further details on the breakdown by undergraduate or graduate degrees.⁹⁹ This overall finding is similar to 2008 research by Descarries and Garneau that reports female students accounted for 67.8% of admissions to the bachelor's degree in Communication (television) at the Université du Québec à Montréal (UQAM) and 43% of admissions to UQAM's bachelor's degree in Communication (cinema) program in the same two-year span.¹⁰⁰ Overall, women constituted 45% of the student body at UQAM in television and cinema between 2005 and 2007.¹⁰¹

A number of more recent reports, including Duopoly (2017) and Coles (2016) note that there are a number of female-focused film and television training and professional development programs across Canada and internationally. In the context of a broader analysis of the barriers that women face in navigating professional careers in the film and television industry, numerous reports conclude that education and training does not appear to translate into meaningful labour market outcomes for women in the film and television industry.¹⁰²

93 Nordicity (2017).

94 Nordicity (2017).

95 Nordicity (2015a).

96 Nordicity (2015a).

97 Duopoly (2017), p. 25.

98 Coutanche & Davis (2013).

99 Hayeur (2016).

100 Descarries & Garneau (2008).

101 Descarries & Garneau (2008).

102 EKOS & Audley (2004); Burgess (2010); Coles (2016).

Earnings and Income

There is a persistent gender-based income gap in the film and television production industry. Data from the 2006 Census shows women in the motion picture industry earn \$50,719 on average, only 89% of that of their male colleagues, whose average income was \$56,994.¹⁰³ Data from the 2011 National Household Survey shows that in the producers, directors and choreographers occupational group, women's average income is \$45,491, or 84% of the \$54,192 earned on average by their male peers.

These national level findings are further supported by data from other industry organisations. Female screenwriters and female performers earn less on average than their male counterparts. Data from a 2010 survey of 266 members of the Writers Guild of Canada shows 89% of female screenwriters, but only 67% of male screenwriters, earn less than \$40,000 per year.¹⁰⁴ The 2013 CUES report documents that on average, male screen performers work more often, have higher average annual incomes, and have longer careers than female screen performers.¹⁰⁵

Sector Leadership

In addition to the under-representation of women in the producers, directors and choreographers occupational group noted above, further research shows that women are systemically underrepresented in the key creative roles that shape content on Canadian screens.

Canadian television

Women In View's analysis of Canada Media Fund funded Canadian television series released between 2010 and 2013 reports that women accounted for 14%–17% of television directors; 34%–38% of television writers; and zero percent of television cinematographers over the three-year period.¹⁰⁶

Canadian feature films

Of the 91 feature films funded by Telefilm Canada in 2013-14, women were credited as 17% of directors, 22% of writers, and 12% of cinematographers. Data on feature film funding and investment patterns demonstrates that as the level of public investment, "and by implication, overall budget size" increases, the representation of female directors decreases. While women accounted for 21% of directors and 22% of screenwriters with projects receiving allocations of \$1,000,000 or less, they accounted for only 4% of the directors and 22% of screenwriters for projects receiving over \$1,000,000 in Telefilm investment funding.¹⁰⁷

Web Series

Female creative leadership is particularly low in web series across Canada. Eighteen of the 36 English language web series funded by Independent Production Fund between 2010 and 2014 employed no women at all as directors, writers, or cinematographers.¹⁰⁸ Of the 43 total directors employed for the series, 14%, or 6, were women. This percentage improved somewhat in terms of writing credits, with 26 of the 98 total writer credits, or 27%, attributed to women. Finally, of the 42 cinematographer positions, only one went to a female cinematographer.¹⁰⁹

103 Women in Film and Television Toronto (WIFT-T) (2012).

104 Coutanche & Davis (2013).

105 Coles (2013).

106 Fraticelli (2015).

107 Fraticelli (2015).

108 Fraticelli (2015).

109 Fraticelli (2015).

Career and Industry Recognition

There is limited gender data that directly addresses career and industry recognition in the media arts/screen sector. We use 2012 data from *Please Adjust Your Set* as a baseline reference. We have provided updated data where reasonably available in published form.

At the Genie Awards in 2012, women constituted 20% of overall winners and 26% of nominees, a marked decrease from 2011, when women constituted 35% of winners and 27% of nominees.¹¹⁰

Of the 180 short length and feature documentary films presented at the 2012 Hot Docs Film Festival in 2012, women constituted less than 30% of editors, cinematographers, and writers, and just over 30% of film directors.¹¹¹ By 2015, that percentage of directors had increased to 40%.¹¹² In 2017, 48% of the films screened were directed by women. In 2018, Hot Docs announced gender parity, with 50% of the festival lineup including films directed by women.¹¹³

In the 2017 Toronto International Film festival, women directed films accounted for 33% of festival total programming and 41% of documentary programming.¹¹⁴

110 *Please Adjust Your Set* (2013).

111 *Please Adjust Your Set* (2013).

112 Wilson (2015).

113 Malyk (2018).

114 Hertz (2017b).

THEATRE

Data assessment

The theatre sector has a number of robust sources for gender-based quantitative data. MacArthur's 2015 report on women in Canadian theatre compiles secondary sources to examine recent trends in female representation, particularly in key artistic positions, professional associations and boards, and applicants to the Canada Council Theatre Artists Program. Other rigorous sources include Beer's 2016 report on the recipients of 19 theatre awards between 1992 and 2015; Hill and Capriotti's 2009 and 2014 socio-economic profiles of Canadian artists based on data from the 2006 Census and 2011 National Household Survey, respectively; Hanson and Elser's 2016 overview of programming trends at 45 post-secondary institutions in the three academic years between 2012 and 2015; and the annual production surveys of the Playwrights Guild of Canada released between 2012 and 2017. Of these resources, the Playwrights Guild of Canada provides the most extensive overview of current programming trends, with a quantitative data set that ranges from 646 productions at 177 theatre companies in 2012 to 804 productions at 246 theatre companies in 2017. These resources provide a fairly comprehensive picture of the representation of women in leadership roles in the theatre sector.

Workforce and Employment

According to the 2011 National Household Survey, women constitute 46% of actors and comedians in Canada and 22% of "producers, directors, choreographers and related occupations."¹¹⁵ The most recent fine-grained data analysis on occupation breakdowns in the sector is from the 2006 Census and indicates that women also make up the majority of general managers (69%), costume designers (70%), assistant directors (59%), and dramaturgs (60%).¹¹⁶ However, women are under-represented in more technical fields including set design (66% male) and lighting design (69% male).¹¹⁷

MacArthur's 2015 study also finds that women represent approximately half of the members of both the Canadian Actors' Equity Association and the Playwrights Guild of Canada, as well as 72% of members of the Canadian chapter of the Literary Managers and Dramaturgs of America and 43.8% of working members of the Associated Designers of Canada.¹¹⁸

Education and Training

According to the Canadian Actors' Equity Association in 2014, 41% of its members hold a university degree, certificate, or diploma.¹¹⁹ MacArthur finds that women constitute more than half of all theatre school students and cites the National Theatre School of Canada as a key example: in 2014-15, female students constituted 58% of the total student body.¹²⁰ This finding is mirrored in data from the 2011 National Household Survey, which finds that women account for 59% of all graduates of visual and performing arts programs.¹²¹

115 Hill Strategies (2014a).

116 Burton (2006).

117 Burton (2006).

118 MacArthur (2015).

119 Canadian Actors' Equity Association (CAEA) (2012).

120 MacArthur (2015).

121 Hill Strategies (2015).

Earnings and Income

Women in theatre earn less income on average than their male peers. According to data from the 2011 National Household Survey, women earn 26% less than men in occupations as actors and comedians, or an average income of \$18,546 compared to \$25,130. Women also earn 16% less than men in positions as producers, directors, choreographers, and other related roles, or an average income of \$45,491 compared to \$54,192.¹²² The smallest earnings gap exists for authors and writers (including playwrights), in which women earn \$35,219 compared to \$40,104 for men, or a difference of 12%.¹²³ Actors' Equity reports that in 2012, the average annual income for male performers was \$17,323 compared to \$15,849 for women.¹²⁴

Sectoral Governance and Leadership

The limited data on governance in the theatre sector indicates a gender balanced governance landscape. MacArthur's 2015 study finds that women account for 60% of board members at theatre companies with annual operating budgets of \$100,000 or less and 43% of board members at companies with annual operating budgets of \$2,000,000 or more.¹²⁵

The gender data on organisational leadership in theatre is equally limited. A 2018 study by Lesage reports that of 86 survey responses by English-language performing arts leaders in Canada, 70% of the Executive Director positions were held by women.¹²⁶ Lesage notes that data from the larger performing arts organisations are not accounted for in this study, as over half the respondents represent organisations with budget sizes of less than \$1 million.

The majority of the leadership data on the theatre sector addresses the question of artistic leadership, and show a sharp gender imbalance in which men dominate. MacArthur's study from 2015 finds that for the past thirty years, women constitute approximately 30% of the "artistic triumvirate," of artistic director, stage director and playwright. MacArthur cites the results of a study of 597 productions in the 2010-11 theatre season conducted by the Professional Association of Canadian Theatres (PACT), which shows that women held 28% of artistic director roles, 29% of playwrights, and 33% of director positions. Notably, this percentage increased or decreased depending on the type of company. For example, MacArthur reports that companies that focused on the development of new works had the highest representation of women across the three categories. Developmental¹²⁷ theatres had 48% women directors, 36% women artistic directors, and 39% women playwrights. Women also represented 36% of artistic directors in theatres that produced work for young audiences (TYA). Regional theatres had the lowest representation of women artistic directors (14%) but a much more equitable representation of women directors (41%). Summer theatre companies had the fewest women in artistic leadership roles overall, with women representing 26% of directors, 15% of artistic directors, and 22% of playwrights.¹²⁸

122 MacArthur (2015).

123 MacArthur (2015).

124 Canadian Actors' Equity Association (CAEA) (2012).

125 MacArthur (2015).

126 Lesage (2018).

127 Focused on developing or workshopping new works

128 MacArthur (2015).

Career and Industry Recognition

A review of the representation of female playwrights' works across 246 Canadian theatre companies from 2012-2017 demonstrates "stagnation, or minimal improvement at best, as women still hover around the one-quarter mark, or the 35% marker when looking solely at Canadian work."¹²⁹

Of the 610 productions authored by Canadians in 2016-17 reported in the Playwrights Guild of Canada annual survey, 54% (278) were authored by men, 33.5% (171) were authored by women, and 12% (61) were authored by mixed-gender partnerships. Of the 218 Canadian-authored productions in Ontario, 57% (124) were authored by men, 32.5% (71) by women, and 10.5% (23) by mixed gender partnerships.¹³⁰

The evidence on the gender distribution of grant applications and awards indicates gender balance in applications and distribution of grants. Nationally, data drawn from grant applications to the Canada Council Theatre Artists Program between 2011-2014 show an applicant pool of 53.1% women and 46.9% men. The average grant amounts awarded shows that individual women benefited slightly more than their male peers, with an average award amount of \$9,755 for women and \$9,233 for men. However, the success rate for men was notably higher at 29.3% than for women at 21.9%. Women received 90% of the total amount that men did, with a total gender distribution of all funds at \$975,500 for women and \$1,080,263 for men.¹³¹ The research team notes that the total income gap, while present, is by gender gap standards comparatively small for a competitive grant fund.

Beer's 2016 analysis conclusively demonstrates that men receive more professional awards than women in the theatre sector. The gender imbalance is particularly sharp in key artistic roles. A survey of 2300 individual theatre awards granted between 1992 and 2015 shows that awards largely mirror the gendered division of labour in the sector overall. Men won 72% of awards for directing and 62% of awards for playwriting. Women won 75% of the awards for costume design and 62% of the administration awards.¹³² Beer notes that the performing categories are gender balanced since most awards have gender-based acting categories. The research team notes the recent announcement by the Toronto Alliance for the Performing Arts that the Dora Mavor Moore Awards will eliminate binary male and female categories as of 2019, to be replaced with "a single "Outstanding Performance" for each division, which are based on genres such as dance, opera, and general theatre."¹³³

129 Playwrights Guild of Canada (2017).

130 Playwrights Guild of Canada (2017).

131 Beer (2016).

132 Beer (2016).

133 Canadian Press (2018).

VISUAL ARTS

Data assessment

The visual arts sector has a number of reports regarding female representation, the most comprehensive in terms of its methodologies being Hill Strategies' 2015 report with statistics drawn from 2011's National Household Survey and 2009-10's National Graduates Survey. In addition, three studies by Maranda (2009, 2014, 2017) examine the socio-economic status and gender breakdown of Canadian visual artists, the first two by means of income data from 2007 and 2012, and the third by examining gender and racial diversity at 80 galleries that receive core operating funding from the Canada Council. Zemans and Wallace's 2013 study examines gender representation in the exhibitions at the National Gallery of Canada, trends in Canada Council's Acquisition Assistance for Art Museums and Public Galleries program, and the past recipients of both Canada Council grants and five major arts awards in the sector. The remaining literature is more limited in scope, examining narrow cohorts within the visual arts community or highlighting general gaps in existing research. Additional Ontario-specific data is included in the 2017 Government of Canada Survey of Heritage Institutions, which analyses gender representation within the wider heritage workforce.

Workforce and Employment

The existing literature provides extensive data relating to gender representation within varying workforces in the sector, particularly employees in the heritage field (e.g., museums and art galleries) and visual artists.

The visual arts sector is female dominated. Women represent the majority of visual artists, as well as the workforce in galleries and museums. According to Bellavance's 2011 overview of existing research in the field, the percentage of women identifying as visual artists in Canada has grown significantly over the

past fifty years, increasing from 34% of artists in the 1970s to 56% of artists in the mid-2000s.¹³⁴ The 2011 National Household Survey similarly found women to be in the majority (at 54%) of those that designated the visual arts as their primary occupation, while the same survey also showed that 61% of artisans and craftspersons were women.¹³⁵ Maranda's 2014 report indicates that women now account for 63% of those that identify as visual artists for both their primary and secondary occupations.¹³⁶

Data from the 2017 Government of Canada Survey of Heritage Institutions shows that women account for 63.1% of the workforce at Ontario not-for-profit art galleries and 68.8% of the workforce at Ontario museums. Both percentages are also fairly close to the national average: while women constitute 66.1% of workers at not-for-profit art galleries across Canada (a slight improvement on Ontario's percentage), they comprise 67.9% of national museum workers (a slight decline compared to Ontario).¹³⁷ Notably, the survey does not provide data on the specific gender distribution of key occupations in the field or the gender ratio of full-time workers compared to part-time workers.

Education and Training

Existing data indicates that the high proportion of female artists in post-secondary institutions corresponds to the majority presence of women in the field overall. Data specific to Quebec from 2016, for example, notes that women constitute 80% of students in visual arts.¹³⁸ Additional data drawn from the 2011 National Household Survey and 2009-10 National Graduates Survey classifies women as 59% of graduates of visual and performing arts programs, compared to 51% of all post-secondary programs.¹³⁹ Maranda's 2014 report shows that female visual artists are also more likely to receive training in

134 Bellavance (2011).

135 Hill Strategies (2014a).

136 Maranda (2014).

137 Department of Canadian Heritage (2017).

138 Hayeur (2016).

139 Hill Strategies (2015).

a post-secondary institution than male visual artists, with 96% of female visual artists holding at least an undergraduate degree compared to 88% of male visual artists.¹⁴⁰ The report also shows that 57.3% of female visual artists hold a master's degree (either MA or MFA) compared to 51.9% of male visual artists. This trend shifts slightly in terms of doctoral degrees: while less than 3% of artists of both genders earned PhDs, male artists are in a slight majority at 2.8% compared to 2.1% for female artists.¹⁴¹

Earnings and Income

There is a substantial earnings gap between male and female visual artists. According to Maranda's income data from 2012, female visual artists earn 40 cents for every dollar earned by male visual artists when measured in terms of an average hourly income.¹⁴² The 2011 National Household Survey also identified an earnings gap, although not as significant, reporting that female visual artists earn an average of 35% less than male visual artists per year, or \$13,681 compared to \$21,180.¹⁴³ Similarly, female artists and craftspersons earned 32% less than their male counterparts.

Maranda's 2014 study reports that male visual artists earn more than 50% of their practice-based income from sales, compared to only 30% for female artists.¹⁴⁴ Data also indicates works by male artists attract higher market values than those by female artists which may have a relationship to the gender income gap. Zemans and Wallace's 2013 study demonstrates this in practice via an analysis of Canada Council for the Arts' Arts Acquisition Program (AAP) grants which supported the purchase of works by 46 art museums and public galleries between 2008 and 2011. Forty-six percent of

the works acquired were by female visual artists. The median amount paid for works by female artists was \$3360, compared to \$5400 for works by male artists.

Overall, the total value of these acquisitions was 87% higher for artworks by male artists (\$1,964,884) than for works by female artists (\$1,050,976).¹⁴⁵ Between 2007-2010, the National Gallery of Canada, "acquired almost twice as many works by contemporary Canadian male artists as by female artists."¹⁴⁶

Sector Leadership

Leadership roles in publicly funded visual arts institutions across Canada are female dominated. According to a 2017 study by Maranda, women hold 70% of director and curator positions in the 80 Canadian art galleries and museums who receive core funding from the Canada Council.¹⁴⁷ Zemans and Wallace's analysis notes that between 1988 and 2013, women have held 65% of role of curator for the Canadian pavilion at the Venice Biennale.¹⁴⁸

Maranda finds that female representation decreases somewhat as positions increase in seniority and status (i.e., moving from curator to director/curator to director). However, the report only presents the findings in graphical representation without data labels and thus we are unable to report specific figures. Maranda breaks the galleries into quartiles based on the level of Canada Council funding. While women still hold the greater percentage of key leadership roles in the quartile that receives the highest amounts of operational funding from the Canada Council, likely to indicate the largest galleries, the percentage of males in leadership positions is higher in this category than across the other quartiles.

140 Maranda (2014).

141 Maranda (2014).

142 Maranda (2014).

143 Hill Strategies (2014a).

144 Maranda (2014).

145 Zemans & Wallace (2013).

146 Zemans & Wallace (2013), p. 20.

147 Maranda (2017).

148 Zemans & Wallace (2013).

Women are most strongly represented at galleries that receive an average of \$64,000 in core operating funds, men are moderately better represented at galleries that receive an average of \$120,000 and \$209,000, respectively.¹⁴⁹ Again, an absence of actual figures means the degree of the increase is difficult to evaluate in terms of its significance.

Career and Industry Recognition

On average, male and female artists apply for and receive approximately the same number of grants for their practice. Data on Canada Council Grants collected between 2005 and 2011 shows that men and women submit a similar number of applications – 51.5% from female artists and 48.5% from male artists. Male and female artists have a similar success rate, ranging between 17.5% for women and 18.9% for men, while allocated funds are also fairly balanced at 49.4% to female artists and 50.6% to male artists.¹⁵⁰ However, data shows that male artists are slightly more likely both to apply for and to receive multi-year grants that provide substantially more funding. Between 2006 and 2011, 110 female artists and 189 male artists applied for two-year grants of \$80,000 (\$40,000 per year) from the Canada Council. Of these applicants, the success rate for male artists was 28% compared to 22.7% for female artists.¹⁵¹

Male artists have more solo exhibitions than female artists. Cooley et al.'s 2015 survey of solo exhibitions by living artists at 11 major art institutions in Canada between 2013 and 2015, found that in total, female visual artists accounted for 36% of solo exhibitions, 44% of solo exhibitions at the National Gallery of Canada, and 25% of solo exhibitions at the Art Gallery of Ontario.¹⁵² In contrast, Zemans' research, focused on solo shows

by Canadian artists, found that between 2003 and 2011 the National Gallery of Canada staged nine solo exhibitions by living Canadian male artists, compared to only two by living Canadian female artists.¹⁵³ Dymond's 2014 analysis of solo exhibitions in Canadian institutions over an earlier period, 2000 to 2010, and across a much larger and diverse number of galleries, found that of the 4668 solo exhibitions, 47.5% were by women.¹⁵⁴ The disparity is largely explained by the fact that the proportion of solo shows by women in artist-run centres averages 55%.

Data indicates that female artists are less likely to be the recipients of major awards or find gallery representation in comparison to men, both of which may negatively impact their career progression and exposure. Maranda reports that 28% of female visual artists are represented by galleries, compared to 36% of male visual artists.¹⁵⁵ Zemans and Wallace suggests that "younger women are more likely to receive major awards than their senior colleagues." Since its establishment in 2004, the Joseph Plaskett Award for recently graduated artists with MFAs, has been awarded to five men and four women. Zemans and Wallace's analysis of the gender of prize recipients in the years 1999 to 2012 shows that, while younger female artists have some success, the more established female artists are "often ... overlooked."¹⁵⁶

Women artists have won:

- 34% of the Governor General's Award in Visual and Media Arts (2000-2012)
- 18% of the Gershon Iskowitz Prize (1999-2012)
- 39% of the RBC Canadian painting competition (2001-2012)
- 22% of the Sobey Art Award (2002-2012)¹⁵⁷

149 Maranda (2017).

150 Zemans & Wallace (2013).

151 Zemans & Wallace (2013).

152 Cooley, Luo, & Morgan-Feir (2015).

153 Zemans & Wallace (2013).

154 Dymond (2014).

155 Maranda (2014).

156 Zemans & Wallace (2013), p. 15.

157 Zemans & Wallace (2013).

MUSIC

Data assessment

The most comprehensive report on women's participation in the Ontario music sector is Nordicity's *A Profile of Women Working in Ontario's Music Industry*. The report is based on a survey of 455 women working in the Ontario music industry and provides insight into age, ethnicity, income, and perceived challenges to career progression. Nordicity provides a clear and thorough rationale for the representative nature of the sample size and thus the robust nature of the findings. However, the report does not provide a clear definition of the "music industry" *per se*. The researcher team's reading of the report notes that it appears to largely focus on sound recording and publishing.

The Canadian Women Working in Music's (CWWIM) Festival Report Cards (released in 2016 and 2017) provides useful insight into gender representation in music festival lineups, with the data gathering for the 2018 report card currently underway. The CWWIM's initiative is an important intervention in drawing attention to the question of gender in music festivals, an issue which is receiving international attention.¹⁵⁸ In addition to these sources, Hill Strategies' analysis of the 2011 National Household Survey and Labour Force Survey remains the foundational source for aggregate gender data on workforce participation and income. Notable gaps in the existing research include gender analyses of industry governance and career and industry recognition. Overall, there is a general lacuna of robust gender-based data on the classical music sector, as well as very little data on the gendered dimensions of live music performance and airtime in the contemporary / pop music categories.

Workforce and Employment

Nordicity's 2015 profile of women working in Ontario's music industry finds that Ontario is a central hub for the music industry in Canada, with the province accounting for 82% of music industry revenues and 78% of recording industry jobs nation-wide.¹⁵⁹

According to the 2011 National Household Survey, women comprise 50% of the musicians and singers nationally.¹⁶⁰ However, in a 2013 report on the Canadian independent music industry, Nordicity reports that Canada's independent music artist workforce is 73% male; a significant difference to the NHS data which point to the need for additional data on the sub-sectoral gender distribution of the musician and singer occupational category.¹⁶¹ Nordicity's 2015 study finds that women in the Ontario's music industry are predominantly young (72% under the age of 39) and Caucasian (89%).¹⁶² The vast majority of respondents (83%) noted that they did not have children under the age of 18. Women are most likely to work in positions related to administration (15%), marketing (29%), event production (17%), or artist management (16%), and least likely to work in music production (6%) or in sales and business development (7%).¹⁶³

Education and Training

According to Nordicity's 2015 profile of women working in the Ontario music industry, 41% of women in the industry completed undergraduate programs as their highest education level, compared to 25% of the total population in Ontario. An additional 13% of women in the industry also held graduate degrees, compared to 8% of the total population in Ontario.¹⁶⁴

158 See, for example, the PRS Foundation's International Keychange initiative, announced in 2018, for which 45 international music conferences and festivals have committed to achieving gender parity by 2022 (PRS Foundation, 2018). Also see American online magazine, Pitchfork, which released its own gender analysis of the lineups at 19 music festivals in 2017 and 2018 (Mitchem & Garcia-Olano, 2018).

159 Nordicity (2015b).

160 Hill Strategies (2014a).

161 Nordicity (2013).

162 Nordicity (2015b).

163 Nordicity (2015b).

164 Nordicity (2015b).

Women are also well represented in music composition programs at post-secondary institutions – representing 67% and 48% of the first-year student composers in 2016 at the University of British Columbia and McGill University, respectively.¹⁶⁵ This representation appears to drop in more technical industry fields: at Harris Institute in Toronto, which was ranked among the 11 best music industry schools in North America by *Billboard Magazine* in 2014,¹⁶⁶ women constituted 15-20% of the total student population in 2017, compared to 0-5% in 2002.¹⁶⁷

Earnings and Income

Income data from 2010, reported by Hill Strategies, shows on average, female musicians and singers earn 28% less than men (\$14,875 for women compared to \$20,571 for men). This gap widens for conductors, composers, and arrangers: while women earn an average of \$22,002, men earn an average of \$32,718, or 32% more.¹⁶⁸ Nordicity reports that women employed by Ontario music companies earn 10% less than the average salary of music company employees, while the annual salaries of women in the music industry overall in 2014 were 27% lower than average annual salaries reported in the sound recording segment of the music industry across Canada.¹⁶⁹

A 2018 report for the Screen Composers Guild of Canada reports a stark income gap that has worsened over time. The analysis of SOCAN payments to Canadian screen composers from 2006-2016 demonstrates that the total proportion of income SOCAN distributes to female screen composers has decreased from 50% in 2006 to 21% in 2016. In 2016, female screen composers earned 30%

(an average of \$463) of men's income (an average of \$1553) from SOCAN payments.¹⁷⁰

Sector Leadership

According to Orchestras Canada, 62% of the boards of directors for professional orchestras in Canada with revenues above \$1 million have male chairs.¹⁷¹ The remaining, and very limited, data on industry governance comes largely from media sources. In 2016, *Now Magazine* reported that the board of directors for the Canadian Academy of Recording Arts and Sciences was comprised of 13 men and 2 women in 2016.¹⁷² In 2018, the Canadian Academy of Recording Arts and Sciences also doubled the number of women serving on their Board of Directors from two to four.¹⁷³ In May 2018, Music Canada Live announced that it was doubling the number of female representatives on its artistic board (from two to four out of ten total board members) as well as a commitment to achieve gender parity by 2019.¹⁷⁴

Evidence also indicates that women are particularly under-represented in executive and leadership tiers, with women's participation decreasing as the level of seniority increases.¹⁷⁵ According to Nordicity's 2015 profile of women working in the music industry in Ontario, women held only 23% of the named executive positions in a survey of 30 music companies, and 48% of the companies surveyed held no women in their executive tiers. This finding was also reflected in the individual survey responses: of the 455 respondents, 10% classified themselves in executive positions, compared to 25% in senior positions, 39% in intermediate positions, 17% in junior positions, and 9% in entry level positions.¹⁷⁶

165 Michael (2016).

166 Newswire (2014).

167 Sumanac-Johnson (2017).

168 Hill Strategies (2014a).

169 Nordicity (2015b).

170 Gautier & Freeman (2018).

171 Orchestras Canada (2018).

172 Gillis (2016).

173 MacDonald (2018).

174 Music Canada Live (2018).

175 Nordicity (2015b).

176 Nordicity (2015b).

In the field of opera leadership, data from the Women's Opera Network notes that in 2008, women constituted 33% of leadership positions and comprised 29% of general directors in Canadian professional opera companies. Notably, both figures represent a decrease from data collected from 23 companies in 1990, in which women held 46% of leadership positions and comprised 33% of general directors.¹⁷⁷

According to the 2011 National Household Survey, women constitute only 35% of composers, conductors, and arrangers – all traditionally male-dominated fields in the music industry.¹⁷⁸ This figure is substantially higher than data from industry sources. Data from the Canadian Music Centre in 2011 indicates that women represent 17%, or 136 of 788 associate composers catalogued and promoted by the organisation.¹⁷⁹ A 2018 report for the Screen Composers Guild of Canada analysed survey responses and recent SOCAN payment data to conclude that women account for between 13-17% of the screen composers in Canada.

Women are well represented in organisational leadership in Canadian orchestras, but remain under-represented in artistic leadership. In a 2016 article for *The Walrus* Magazine, Groen reports that women represented only 14% of musical directors at 50 Canadian professional orchestras.¹⁸⁰ These figures are consonant with more recent data from Orchestras Canada. While female CEOs lead 50% of the 26 professional orchestras in Canada with revenues above \$1 million, only 15% of those professional orchestras have female musical directors.¹⁸¹

Career and Industry Recognition

In terms of industry recognition, multiple sources demonstrate that male artists and producers dominate both award nominees and recipients in the sector. A focal point of criticism in recent years has been the Juno Awards, with women representing only 32% of total nominees in both 2016 and 2017.¹⁸² Representation in technical categories is also particularly weak, with no female nominees in either Engineering or Producer of the Year categories in 2017 and only four female recipients of Producer of the Year in the Juno's 45-year history.¹⁸³ A similar lack of representation is evident in Canada's Country Music Awards, with only two female artists nominated across four key categories in 2013 (Single of the Year, Album of the Year, Songwriter of the Year, and Fan's Choice); this compared with fourteen female artists in 1995.¹⁸⁴

In terms of overall visibility and recognition, CWWIM's two report cards highlight the rates of female artists in line-ups for high-profile music festivals, including 22 events in 2016 and 89 events in 2017. Data from the 2017 iteration showed that 30 of the 89 festivals' line-ups featured 45% or more women and thus received an "A." Another 23 festivals earned "B"s with line-ups with 35-45% female representation, 13 festivals earned "C"s with line-ups featuring 25-34% female representation, 10 festivals earned "D"s with female representation at 15-24% of their line-up, and 13 festivals earned failing grades, with their line-ups featuring less than 13%.¹⁸⁵

177 Women's Opera Network (2015).

178 Hill Strategies (2014a).

179 Elliott (2012).

180 Groen (2016).

181 Orchestras Canada (2018).

182 O'Kane (2016).

183 Friend (2017a).

184 Sperounes (2013).

185 Canadian Women Working in Music (CWWIM) (2017).

LITERATURE AND PUBLISHING

Data assessment

The literature and publishing sector has a number of quantitative studies that track gender representation in the field, with particularly rigorous sources including Provençal's 2011 socio-demographic profile of professional writers in Quebec and the Canadian Women in Literary Arts' CIWLA Count from 2012 to 2015, which tracks the number of women receiving and writing book reviews. The existing literature provides minimal Ontario-specific data, as well as limited data related to education and training, sector leadership, and research-driven data on literary prizes.

Workforce and Employment

Writers and Authors

Writers and authors qualify as a gender-balanced occupational group. According to the 2011 National Household Survey, 54% of writers and authors in Canada are women, compared to the average of 48% for all occupations nationally.¹⁸⁶ In terms of membership in professional associations, data from the Quebec-based professional union, Union des écrivaines et écrivains québécois (UNEQ), identifies women as comprising 55% of their total membership base of 1,650 authors.¹⁸⁷

Publishing

In Quill & Quire's 2013 survey of 393 publishing industry professionals, women comprised 52% of executive positions, 81% of editorial departments, 62% of sales departments, and 75% of marketing and publicity departments.¹⁸⁸

Education and Training

Writers and Authors

Hill Strategies finds that the majority of authors and writers hold university degrees (66%), while an additional 26% also hold graduate degrees, certificates or diplomas.¹⁸⁹ Although Hill Strategies does not provide any further breakdown by gender, Provençal's report on 1,500 writers in Quebec indicates that male and female writers are generally evenly balanced in their levels of education. Of those surveyed, 9.1% of women and 8.6% of men held a bachelor's degree in literature, with a further 21.4% of women and 21.9% of men holding a master's degree or doctorate in literature. A further 23.9% of women and 23.1% of men had earned at least a diploma in literature as well as in another discipline.¹⁹⁰

Publishing

Data shows women in the publishing industry are highly educated. Quill & Quire's 2013 salary survey found that 86% of female employees had completed a post-secondary publishing course compared to 45% of male employees.¹⁹¹ The data does not include information as to educational attainment in disciplines other than publishing.

186 Hill Strategies (2014a).

187 Hayeur (2016).

188 Quill & Quire (2013).

189 Hill Strategies (2015).

190 Provençal (2011).

191 Quill & Quire (2013).

Earnings and Income

Writers and Authors

The average income for authors and writers in Ontario is slightly higher than that of authors and writers across Canada more generally: \$48,565 compared to \$43,893 in 2011 although there is no gender-based data at the provincial level.¹⁹² National level data shows a 12% gender income gap between male and female writers, with female authors earning an average of \$35,219 compared to \$40,104 by male authors.¹⁹³ More recent data from the Writers' Union of Canada in 2015 shows an even larger income gap, with Canadian female writers earning between 49% and 55% of the income earned by their male counterparts.¹⁹⁴ Drawn from a survey of 947 union members, the data identified the largest income gap (49%) existing for female authors who indicated writing as their primary occupation.¹⁹⁵

Publishing

In the publishing industry, women earn less than men on average. Quill & Quire's 2013 data shows an average salary of \$45,600 for women compared to \$54,000 for men.¹⁹⁶

Sector Leadership

Quill & Quire's 2013 survey finds that 52% of senior management roles are held by women.¹⁹⁷ The study also shows that women generally supervise fewer employees than men. While 21% of male respondents indicated that they supervise five or more employees, only 6% of female respondents indicated the same.¹⁹⁸

Career and Industry Recognition

Book reviews

Literary review culture is increasingly equitable in the gender profile of critics, and the work of female book reviewers is increasing in visibility. To quote the 2015 Canadian Women in the Literary Arts 2015 (CWILA) Count report, "The results of the 2015 Count indicate that, although the gender gap in review culture first identified in 2011 persists in many forms, it continues to shrink overall. In fact, as the 2015 data reveal, rates of reviews by women and men are reaching parity across the country for the first time ever."¹⁹⁹

Of the 5,268 book reviews published in Canadian journals and newspapers in 2015, 48% of the reviewers were female, 49% of the reviewers were male, and 3% of the reviewers were anonymous. A key finding from the 2015 report is that 45% of the top 20 reviewers were female, up from 3% in 2014.

Books written by Canadian women authors received 1331 reviews, or 44% of total reviews in 2015, compared to 1551 reviews for books written by male Canadian authors (49%), and 7% by mixed gender co-authorships.

192 Hill Strategies, (2014b).

193 Hill Strategies, (2014a).

194 Writers' Union of Canada (2015).

195 Writers' Union of Canada (2015).

196 Quill & Quire (2013).

197 Quill & Quire (2013).

198 Quill & Quire (2013).

199 Canadian Women in Literary Arts (CWILA) (2015).

The gender of the reviewer impacts the gender of the author being reviewed. In 2015, men reviewed over twice as many books by male authors than female authors overall (64% male authors vs 27% female authors). Women review more books by female authors but by a smaller margin (53% female authors vs 40% male authors). Notably, female reviewers wrote 63% of the reviews of books authored by Canadian women, compared to male reviewers, who only wrote 35% of the reviews of books written by Canadian women.²⁰⁰

Literary prizes

While there is limited academic literature on prizes and awards, media reports suggest historical gender disparities in literary awards. As reported by Marsha Lederman in the *Globe and Mail*, in response to a request to sit on a panel about establishing a literary prize for Canadian women writers, in 2012 author Susan Swan did an analysis and found that women authors won 7 of 19 winners of the Giller Prize, “about a third” of the Governor-General’s Awards for English-Language Fiction, and only five Stephen Leacock Memorial Medal for Humour awards since it was established in 1947.²⁰¹

The “big three” national literary awards in Canada – the Governor General’s Literary Awards (\$25,000), the Rogers Writers’ Trust Fiction Prize (\$50,000) and the Scotiabank Giller Prize (\$100,000) – fall within the gender balanced threshold of more than 40% and less than 60% of one gender, although with an historical male advantage.²⁰² *Maclean’s* magazine’s analysis of these top three literary prizes shows that out of 46 total awards, 26 (57%) went to men and 20 (43%) went to women. The Scotiabank Giller Prize demonstrates the greatest gender imbalance among its recipients, with a historical 2-1 ratio of male to female recipients over its two-decade history.²⁰³ However 2016 was noted as an “impressive year” for Canadian female authors, with women representing “a majority of the shortlist for all three prizes.”

200 According to the 2015 CWILA Count, 20% of reviews of works by Canadian women writers were by non-binary reviewers; 18% by mixed gender co-authors, and 32% by anonymous reviewers.

201 Lederman (2012).

202 Bethune (2016).

203 Bethune (2015); Bethune (2016).

DANCE

Data assessment

A 2014 report by EKOS Research analyses responses from a non-representative survey of 8,124 dancers, teachers, and choreographers. Both in Ontario and nationally, one out of four survey respondents (26% in Ontario; 27% nationally) identified themselves as dance professionals or reported income from professional salaries or fees. This translates into a sample cohort of 2,197 individuals across Canada and 428 individuals in Ontario, with 84% of professional respondents identifying as female. Survey responses provide insight into details about specific employment activities, hours, and earnings. While the report does not provide gender-specific data by individual province, the authors note that the high concentration of respondents from Ontario results in a fairly close alignment between the Ontario and national findings. Limitations to the study include routine challenges with an open-survey methodology. Thus the authors are careful to point out that, “the data can only be treated as being reflective of “survey respondents” rather than the dance field and no margin of sampling error can be applied.”²⁰⁴

Hill Strategies’ 2016 report also uses surveys to analyse the “Activities, Incomes, Health and Career Development” of professional dancers, but with a significantly smaller sample size of 532 dancers.²⁰⁵ Remaining data sources are fairly limited to journalistic commentaries or news reports, including a number of articles written by dance critic Martha Schabas. The existing literature does not provide any data related to career and industry recognition. Similarly, the research team points to a notable absence of gender-based quantitative data in relation to choreographic breakdown, including career progression or commissioning rates; company leadership; funding levels and success; touring, presenting, and festivals; gender breakdowns in different dance genres; or industry recognition.

Workforce and Employment

The dance sector workforce is female-dominated. According to NHS data from Hill Strategies’ analysis, 86% of professional dancers in Canada are female.²⁰⁶

EKOS survey data shows that male dancers are generally employed more hours per week than female dancers—an average of 20.3 hours for men compared to 17.3 for women. Male dancers also have longer careers, both in terms of their average age and in terms of their income-earning years. The average age for male dancers is 41, compared to 36 to female dancers; correspondingly, male dancers earn income for an average of 13.3 years, compared to 11.4 years for female dancers.²⁰⁷

Education and Training

The data shows that 37% of dance professionals of both genders reported holding at least an undergraduate degree, with an additional 21% holding a graduate degree. Female professional dancers are significantly more likely to report formal dance training through post-secondary education, at 44% for women compared to 31% of men.²⁰⁸

On average, dance professionals of both genders trained for 9.5 years, slightly lower than the average 10.3 years reported by dance professionals specific to Ontario. However, female dancers generally have more formal dance training than their male peers, with 82% of female dancers training in an official dance school or program for an average of ten years compared to 69% of male dancers and an average of 5.9 years.²⁰⁹

204 EKOS (2014), p. 3.

205 Although 80% of the survey respondents were female, the report offers no gender breakdown of the data.

206 Hill Strategies (2014a). See also Hill Strategies (2016), which contains survey data from the Dancer Transition Resource Centre.

207 EKOS (2014).

208 EKOS (2014).

209 EKOS (2014).

Male dancers are also somewhat more likely to be trained through individualised means, such as an apprenticeship or working with mentors, with 62% of male professionals reporting individualised training compared to 51% of female professionals.

The data finds that female dancers are more likely to continue their training over the course of their careers: 78% of female dancers continue to take dance classes while working professionally compared to 67% of male dancers.²¹⁰ Participation in dance classes decreases steadily by age for both genders, with 85% of dance professionals between the ages of 25 and 34 taking dance classes, compared to 69% of those between the ages of 35 and 54 and 50% of those between the ages of 55 and 64.²¹¹

Earnings and Income

Hill Strategies' 2014 analysis of the 2011 NHS data finds that female dancers earn, on average, 102% of what their male peers earn.²¹² In contrast, data from the 2006 Census finds that female dancers earn, on average, \$12,502 compared to \$17,105 for male dancers, for a gender income gap in which female dancers earn on average 73% of the annual earning of their male peers. Notably, these findings represent lower average wages for women and higher average wages for men than the 2011 NHS data.²¹³ EKOS' 2014 survey findings also report a significant gender pay gap in dance that is different from both the 2011 National Household Survey findings and the 2006 Census data analysis. EKOS' 2014 survey reports average men's earnings of \$12,778 as dancers are more than double women's average earnings of \$5,617 as dancers.

The EKOS survey reports a slightly smaller gender pay gap for choreographers, with male choreographers, earning an average of \$16,979 compared to \$9,163 for female choreographers. In roles as dance teachers, however, women generally earn more than men, at \$14,709 for women compared to \$10,867 for men.²¹⁴

Data collected from 650 professional dancers in Quebec in 2010 provides some further context to these figures. According to the data, female dancers under the age of 35 constitute 39% of the dance workforce in Quebec but share 20% of the total dance income. The report also found that female dancers are more likely to work without pay in the sector, constituting 58.1% of unpaid dancers compared to 44% of men.²¹⁵

Sector Leadership

There is a deficit of quantitative data on gender and leadership in the Canadian dance sector. The only information the research team was able to locate was drawn from dance critic Martha Schabas' coverage of a general under-representation of the works for female choreographers in leading Canadian ballet companies. Schabas points to the exception as Ballet BC's European tour in 2016, which featured a lineup of works by three female choreographers and no men.²¹⁶

210 EKOS (2014).

211 EKOS (2014).

212 Hill Strategies (2014a).

213 Hill Strategies (2009).

214 EKOS (2014).

215 Provençal (2012).

216 Schabas (2016c).

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SECTION 6:

**ANNOTATED
BIBLIOGRAPHY**

SECTION 6 – ANNOTATED BIBLIOGRAPHY

Cross-Sectoral Reports on Canadian Artists and Cultural Workers

Hill, K. & K. Capriotti. (2009). *A Statistical Profile of Artists in Canada Based on the 2006 Census*. Hill Strategies Research. Retrieved from http://hillstrategies.com/sites/default/files/Artists_Canada2006.pdf

This research report provides an excellent benchmarking document for the demographic and workforce profile of the artist population in Canada. Using the 2006 census data as a focal point, the report provides detailed information for nine arts occupational groups across Canada. This includes the size of the artistic workforce, demographic indicators including sex, age, education, language, ability, visible minority, immigrant and Aboriginal artist communities, as well as income/earnings and employment indicators. Drawing on past census data and related documentation, this report also provides an historical analysis of labour market indicators and artistic workforce trends between 1971-2006.

Hill Strategies Research. (2014a). *A Statistical Profile of Artists in Canada Based on the 2011 National Household Survey and the Labour Force Survey*. Retrieved from http://www.hillstrategies.com/sites/default/files/Artists_CW_Canada2011.pdf

This report is a highly detailed profile of the artist population in Canada. The analysis uses data from the 2011 National Household Survey, and related data from the Labour Force survey, to provide a comprehensive presentation of demographic and workforce-related statistics for artists and cultural workers across Canada. Focusing on nine key arts occupational groups, the report provides demographic information for the artistic workforce by sex, age, level of education, language, visible minority, immigrant and Aboriginal artist communities. The report provides a comprehensive overview of general employment characteristics for the artist population in Canada, including rates of self-employment by occupational group, rates of full and part-time labour market participation, multiple job holders, number of hours worked, as well as key income indicators, including a demographic analysis of earnings.

Hill Strategies Research. (2014b). *Artists and Cultural Workers in Canada's Provinces and Territories*. Retrieved from <http://www.hillstrategies.com/content/artists-and-cultural-workers-canada's-provinces-and-territories>

Based on data drawn from the 2011 National Household Survey, this report examines the employment and demographic characteristics of artists and cultural workers within each of the ten provinces and three territories. The report provides comparative statistics on average earnings, artist concentration by location, and the overall labour force, as well as the gender representation within the wider "artist" cohort by location.

Hill Strategies Research. (2015). *Educating artists: An analysis of the educational backgrounds of working artists and the labour market activities of arts program graduates in Canada* (Statistical Insights on the Arts, vol. 13, no. 2). Retrieved from http://www.hillstrategies.com/sites/default/files/Educating_artists.pdf

This report provides statistical data on the post-secondary educational qualifications of artists in Canada and the occupation characteristics of graduates of post-secondary arts programs. Drawing data from the National Household Survey (2011) and the National Graduates Survey (2009-10, surveyed in 2013), the report findings identify a key gap between education and employment, with limited visual and performing arts graduates working as artists and recent arts and communications graduates show similar signs of underemployment.

Media Arts / Screen

Research Reports and Scholarly Sources

Burgess, M. (2010). *Needs Assessment for Gender-Based Impact Analysis of the Canadian Feature Film Policy*. Canada:

Prepared for the Department of Canadian Heritage and Telefilm Canada. Retrieved from <https://telefilm.ca/en/studies/2010-needs-assessment-gender-based-impact-analysis-canadian-feature-film-policy>

Commissioned by Telefilm Canada as part of the 2000 review of the Canadian Feature Film Policy, this report analyses the findings of the 2005 Gender Based Analysis of the Canadian Feature Film Policy and provides a comprehensive literature review of published research that examines the participation of female producers, writers, and directors in the Canadian feature film industry. The report identifies a number of key obstacles facing women in their professional careers, including underrepresentation in film festivals, disproportionate participation in low-budget or non-union projects, workplace discrimination, and unequal access to major sources of public funding. The report also presents recommendations for future research.

Coles, A. (2013). *Focus on Women: A report on gender (in)equality in the Canadian independent screen-based production industry*. Canada: Prepared for the Canadian Unions for Equality on Screen (CUES). Retrieved from http://www.womeninfilm.ca/_Library/images/Focus_on_Women_2013_CUES.pdf

This report is the first gender-based analysis of the unionised independent screen-production industry workforce in Canada. Based on gender and occupational membership data from unions representing over 75% of the independent sector, as well as income data from participating unions, the report provides a statistically robust set of empirics on the gendered nature of work and labour markets in the Canadian independent film production sector. Key findings relate to the under-representation of women in key occupations, gender imbalances in career progressions, gender pay gaps, and career income gaps that favour male screenwriters and performers. The report concludes with a number of recommendations for future research, policy changes, and industry programs to promote gender equality.

Coles, A. (2016). *What's Wrong with this Picture: Directors and Gender Inequality in the Canadian Screen-based Production Industry*. Australia: University of Melbourne, prepared for the Canadian Unions for Equality on Screen (CUES). Retrieved from http://www.womeninfilm.ca/_Library/Advocacy/Coles_WWWTP_Report.pdf

This report examines barriers and enablers of gender equity in the Canadian directing profession and is based on interviews with 18 early, mid-career, and established Canadian directors. The report draws from additional industry data sources to contextualise the findings in relation to the broader political economy of Canadian and foreign-service screen-based production sectors. Key findings are related to gender stereotypes and imbalances in job performance standards, exclusionary networks, and the systematic absence of female directors in scripted television and feature film production. The report concludes with a list of recommendations and examples of good practice for promoting inclusivity and representation as core industry values, as well as proposed policy mandates for the Canadian screen-production sector.

Coutanche, M. & C. Davis. (2013). *2012 Report on Canadian Screenwriters*. Canada: RTA School of Media, Ryerson University. Retrieved from https://people.ryerson.ca/c5davis/publications/REPORT-ON-CANADIAN-SCREENWRITERS_2012.pdf

This report presents a snapshot of members of the Writer's Guild of Canada (English-language), by age, gender, years of experience and writing credits, jobs and genres, income, country of birth, place of residence, language, education, and ethnic background. With data drawn from a survey of 266 screenwriters, the report examines gender representation in key categories including wage brackets, education and training, screen credits, and participation in key content creation roles, such as showrunners, writers/producers, and screenwriters for feature films.

Descarries, F. & M.-J. Garneau. (2008). *La place des réalisatrices dans le financement public du cinéma et de la télévision au Québec (2002-2007)*. Retrieved from <http://realisatrices-equitables.com/wp-content/uploads/2016/01/Etude-place-realisatrices-financement-public-2002-2007.pdf>

This brief report investigates the number of women studying in cinema and television programs in Quebec (CEGEP and university), the number of female members of ARRQ (Association des Réalisateur et Réalisatrices de Film du Québec), and the funding patterns of CAC, ONF, Fonds canadien de télévision, SODEC, and Telefilm Canada in the context of the gender identity of the person submitting the project. Based on an analysis of secondary data from 2000 to 2007, the report emphasizes the sector has continued to perpetuate gender imbalances over time, particularly in the funding patterns for large-budget projects.

Duopoly. (2017). *Women and Leadership: a study of gender parity and diversity in Canada's screen industries*. Canada: Prepared for the Canadian Media Producers Association (CMPA). Retrieved from <https://telefilm.ca/en/studies/women-leadership-study-gender-parity-diversity-canadas-screen-industries>

This report provides a comprehensive overview of women's participation in global screen industries through an examination of secondary sources (Women in View, CUES, and Réalisatrices Équitables) and an analysis of current and proposed agendas to meet gender parity by NFB, Telefilm Canada, Women in View 2xMore, and SODEC. With additional data drawn from an online survey of 561 Canadian screen workers (83% female) and interviews with 60 senior female stakeholders, the report attempts to ascertain perceptions and experiences of gender imbalance in the Canadian screen industry, with specific discussions surrounding pay inequity, lack of recognition, career obstacles, and mentorship. The report proposes specific solutions for resolving gender imbalance with accompanying examples of practice.

EKOS Research Associates Inc. and Paul Audley & Associates Ltd. (2004). *Frame Work: Employment in Canadian Screen-Based Media — A National Profile*. Canada: Prepared for Women in Film and Television - Toronto (WIFT-T). Retrieved from https://www.culturalhrc.ca/research/Framework_-_Employment_in_Canadian_Screen-Based_Media_-_A_National_Profile-en.pdf

A thorough examination of the Canadian motion picture, broadcasting, and new media industries with a focus on employment, production, occupations, salaries, skills gaps, type of work, and professional development. The report is based on data drawn from various surveys, employment equity data, federal agencies and broadcasters, and existing literature. Key findings relate to the participation of women across the sector, the representation of women in both education programs and industry fields, and gender imbalances in technical occupations and administrative roles. The report also presents recommendations for increasing women's participation in the field.

Fraticegli, R. (2012). *Women In View On Screen. October 2012 Report*. Canada: Women in View. Retrieved from <http://womeninview.ca/wp-content/uploads/2016/01/WIV-2012-report.pdf>

The report provides a snapshot of women's participation in directing and screenwriting roles across 130 Canadian feature films released in 2010 and 2011. All 130 films received support from national screen agency Telefilm Canada. Drawing correlations between on-screen representation and behind-the-camera participation, the report highlights the need to promote diversity in key content creating roles in order to enable on-screen diversity. The report concludes with specific recommendations, such as tracking data over time in order to assess changes to participation across key creative roles, as well as associated budgets of productions.

Fraticeili, R. (2013). *Women In View On TV. June 2013 Report. Canada: Women in View. Retrieved from <http://womeninview.ca/wp-content/uploads/2016/01/WIV-2013-report.pdf>*

This report assesses the participation of women and minorities in the key creative roles of directing, screenwriting, and cinematography across 21 live action television series that received substantial investment from the Canada Media Fund in 2010 and 2011. The report concludes that women are under-represented in all three creative roles and reiterates the need for diversification of roles both behind and in front of the camera.

Fraticeili, R. (2014). *Women In View On Screen. October 2014 Report. Canada: Women in View. Retrieved from <http://womeninview.ca/wp-content/uploads/2016/01/WIV-2014-report.pdf>*

This report assesses the participation of women in the key creative roles of directing, screenwriting, and cinematography across 24 television series and 59 live action feature films that received substantial investment from Telefilm Canada and the Canada Media Fund. The report includes the investment breakdown allocated by Telefilm Canada (to feature films) and Canada Media Fund (to television series), which provides critical information on the inequity of funds distributed by federal agencies. The report also provides gender breakdowns across the key creative roles of directing and screenwriting in feature films from 2010-2013 to draw comparisons and demonstrate that the participation of women in these roles has stagnated over the four-year period. This report represents one of the few resources providing data on funding allocations to television series and feature films by federal agencies.

Fraticeili, R. (2015). *Women In View On Screen. October 2015 Report. Canada: Women in View. Retrieved from <http://womeninview.ca/wp-content/uploads/2016/01/Women-In-View-On-Screen-2015.pdf>*

This report assesses the participation of women in the key creative roles of directing, screenwriting, and cinematography across film, television, and web series. The report includes the investment breakdown allocated by Telefilm Canada (2013-2014; to feature films) and Canada Media Fund (2012-2013; to television series), The Independent Production Fund (2010-2014; to web series), and the Ontario Media Development Corporation. The most comprehensive report of the series to date, the report concludes that women are under-represented in key creative roles in all three genres.

Hayeur, I. (2016). *La place des créatrices dans les postes clés de création de la culture au Québec. Retrieved from <http://realisatrices-equitables.com/wp-content/uploads/2016/06/rapport-la-place-des-creatrices-12-juin-2016.pdf>*

This report was written following a discussion with 12 representatives of professional associations working in arts and culture, including RÉ, SARTEC, ARRQ, UDA, RAAV, AQAD, UNEQ, SPACQ, AAMI, ACTIS, CQT and the video games industry. The report lacks precision and does not provide details on its methodology, but does summarize the discussion of the representatives and highlights references to income inequalities and gender imbalances in each respective association.

Interactive Ontario (IO). (2017). *A diversity and inclusion toolkit for the interactive digital media industry*. Retrieved from <http://interactiveontario.com/2017/10/17/now-available-a-diversity-inclusion-toolkit-for-the-interactive-digital-media-industry/>

Developed as resource to help IDM companies in Ontario become more inclusive and diverse, this toolkit includes data collected from round table discussions with 21 IDM producers, academics, and emerging professionals, as well as interviews with 11 representatives of large-scale IDM companies. The report includes recommendations for increasing diversity and inclusion, as well as specific resources such as training organisations and consultants, community organisations, and employer tools. This format and methodology could be easily adapted to other sectors to promote and facilitate diversity and inclusive work practices. However, as the toolkit examines diversity and inclusion from a broad perspective, specific data on women's participation cannot be extracted.

Migner-Laurin, A. and A. Bélanger. (2012). *Les réalisatrices du petit écran*. Retrieved from <http://realisatrices-equitables.com/wp-content/uploads/2016/01/Etude-realisatrices-petit-ecran-2012.pdf>

This report is an analysis of the presence of female directors in the television industry in Quebec. Drawn from both qualitative and quantitative data, the report attempts to identify various mechanisms contributing to gender inequalities in the sector. Examining both normative dimensions of cultural work (gendered stereotypes and their internalisation) and structural changes in the labour market (technological changes and evolving working conditions), the report highlights key events in the industry's historical development and corresponding feminist struggles, as well as specific obstacles encountered by female directors in Quebec.

National Film Board of Canada. (2017). *Gender Parity at the NFB Occupations: A Comparative Summary of Results*. Retrieved from <http://onf-nfb.gc.ca/wp-content/uploads/2018/03/Comparative-summary-of-results.pdf>

This report constitutes snapshots of the National Film Board's productions and budgets from 2012/13 to 2016/17. Each year details the number of productions and production budget (annual expenditure) as a percentage allocated to women, men, mixed teams, and unallocated. Key findings reveal a progression toward gender equity in both projects and budget allocations. The NFB also provides a comparative summary of gender ratios across key creative roles, including editing, cinematography, music, and screenwriting from 2015/16 to 2016/17. This resource reveals the ways in which industry agencies can influence gender equity in their organisations, as well as highlighting continued gender imbalances in key areas.

Nordicity. (2015a). *Canada's Video Game Industry*. Canada: Prepared for Entertainment Software Association of Canada (ESAC). Retrieved from <http://www.nordicity.com/media/20151210faebhea.pdf>

This report provides a comprehensive overview of Canada's video game industry, including size, structure, output, geography, workplace conditions, economic impact, and perceived future. Compiling primary data from a survey and interviews, the report examines gender representation across four job categories, including marketing and communications, operations and administration, technical occupations, and creative categories, and considers specific issues and obstacles facing women's participation. The report includes statistics of female enrolment in mathematics, computers, and information sciences and discusses the need for additional encouragement of girls and women involved STEM disciplines. The report also highlights the issues surrounding male-dominance in certain game genres and the resulting lack of a "gender-balanced perspective" (p.42).

Nordicity. (2017). *Measuring Success. The Impact of the Interactive Digital Media Sector in Ontario*. Canada: Prepared for Interactive Ontario. Retrieved from <http://www.omdc.on.ca/Assets/Research/Research+Reports/Interactive+Ontario/Interactive+Ontario-Final+Report.pdf>

This comprehensive data set outlines the Interactive Digital Media industry in Ontario. With data drawn from an online survey with 110 Ontario-based IDM companies and a series of stakeholder interviews, the report concludes that women are under-represented in the Ontario IDM industry but does not provide a gender breakdown of its respondents in terms of age, education, salaries, or level of seniority.

Please Adjust Your Set. (2005). *Women's Labour Issues in the Film and Television Industry in British Columbia*. Prepared for the BC Institute for Film Professionals. Retrieved from http://pleaseadjustyourset.bajmedia.ca/wp-content/uploads/2012/09/BCIFP_Jan05Study_keyfindings.pdf

This study examines women's participation rates and perceived obstacles to career success across British Columbia's unionised and non-unionised film and television production industry. Based on an extensive literature review, the report includes interviews with women working professionally in the sector, as well as female film graduates, training providers, and members of federal agencies that provide sponsored training programs. Key findings relate to the gender ratio of men and women in key roles in the field, gender stereotyping, work-life balance, education and training programs, and awareness of career pathways. The report identifies a number of recommendation to increase women's participation across the sector.

Please Adjust Your Set. (2013). *Recent Stats on Canadian Film Festivals in 2012*. Retrieved from <https://pleaseadjustyourset.wordpress.com/category/stats/>

A blog that tracks the gender breakdown of key creative roles in films at Canadian film festivals in 2012, including director, editor, cinematographer, writer, and producer. Festival data was drawn from the HotDocs FF (180 films), the Vancouver International Film Festival (350 films), the Canadian Student Film Festival of the Montreal World Film Festival (60 films), the Toronto International Film Festival (350 films), and the Telefilm Catalogue of English Language Feature Films by region (Ontario and Quebec included), but the blog post does not provide further methodological details. The resource also provides a gender breakdown of nominees and winners of the 2011 and 2012 Genie Awards in the category of "Best Film."

Stein, S., E. Westecott, L. Heller, P. Gardner, M. Naik, J. Sharrock, & P. Singh. (2016). *Fem-led summary report: A look into female leadership for women in digital media and tech today and tomorrow*. Canada: Super Ordinary Laboratory OCAD University. Retrieved from <http://www.omdc.on.ca/Assets/Research/Research+Reports/OCAD+Fem+Led+Project.pdf>

This report on female leadership in the sector is based on a combination of existing literature and in-field research, including a survey of 38 women working in Interactive Digital Media and Information Communication Technology. With the aim of identifying perceived enablers and obstacles to female leadership, the report highlights gender stereotyping, issues with work-home balance, and unequal compensation as key challenges to advancement in the field. The report concludes with strategies for intervention, including mentorship, training, and professional development; increased female inclusion via gender equity quotas at all levels; cultural changes including the use of gender neutral language; and the implementation of new organisational structures to provide support to working mothers.

Women in Film and Television Toronto (WIFT-T). (2012). *Frame Work II: Canada's Screen-based Workforce*. Toronto. Retrieved from http://www.omdc.on.ca/Assets/Research/Research+Reports/Framework+II/Framework+II+Canada%20Screen-based+Workforce_en.PDF

Based on a combination of primary research and secondary sources, this landmark report provides a snapshot of women's participation in the Canadian screen-based industry. The report compiled data from 611 worker-level surveys, 58 company-level surveys, and 25 key stakeholders in the industry, and presents findings on workforce participation and recruitment, earnings, training, career path progressions, and workplace issues and obstacles.

Media and Secondary Literature

Bailey, K. (2016, May 31). The diversity puzzle. *Playback*. Retrieved from <http://playbackonline.ca/2016/05/31/the-diversity-puzzle/>

This article examines the campaign "Telefilm: this is easy," which urges Telefilm Canada to emphasise gender parity by means of funding allocations for their productions. The article includes discussion of women's under-representation in the Canadian screen sector and ways to increase female participation, including gender diversity quotas, representational funding allocations, mentorship, strategic risk-taking, and the implementation of policies that support women in the workplace and their rise to leadership.

Barnard, L. (2013, June 4). Women not making the cut in Canadian movie and TV industry. *Toronto Star*. Retrieved 11 March 2018, from https://www.thestar.com/entertainment/2013/06/04/women_not_making_the_cut_in_canadian_movie_and_tv_industry.html

This article focuses on the 2012 and 2013 Women in View on Screen reports, which show women's under-representation in key creative roles in the Canadian screen-based sector. The article includes a short interview with Rina Fraticelli, Executive Director of Women in View.

Barnard, L. (2016, September 7). Women filmmakers in spotlight at TIFF. *Toronto Star*. Retrieved from <https://www.thestar.com/entertainment/movies/2016/09/07/women-filmmakers-in-spotlight-at-tiff.html>

This article highlights data on the number of female-directed films screened by the Toronto International Film Festival (TIFF) between 2013 and 2016. The article also includes short interviews with Canadian producer Mary Young Leckie, who describes the challenges she encountered as a female producer in the Canadian screen sector, and TIFF Artistic Director Cameron Bailey, in which she discusses gender representation in TIFF programming.

CBC-TV boosting female directors in gender-parity initiative. (2016, June 13). *CBC News*. Retrieved from <http://www.cbc.ca/news/entertainment/cbc-tv-female-directors-boost-1.3632637>

This article outlines CBC's commitment to gender parity through increased representation of women in directorial roles for scripted television. The article includes calls to action by the National Film Board and Women in View's 2x More initiative and references statistics derived from the 2015 Women in View report.

- Chan, L. (2016 April 11). **We Need To See More Diverse Faces, Stories And Voices In Film.** *HuffPost Canada*. Retrieved from http://www.huffingtonpost.ca/louanne-chan/diverse-representation-film_b_12800132.html
- Describing the lack of diversity and under-representation of Asian communities on Canadian screens, this article highlights a new wave of television sitcoms in which actors of Asian heritage are cast in lead roles. The article touts the success of the Toronto Reel Asian International Film Festival in representing 45% of programmed films made by Asian female directors and calls for increased diversity on Canadian screens to parallel the diverse Canadian population.
- Coyle, J. (2016, February 21). **Landscape of TV, film 'still largely whitewashed,' Hollywood study finds.** *Toronto Star*. Retrieved from <https://www.thestar.com/entertainment/2016/02/21/landscape-of-tv-film-still-largely-whitewashed-hollywood-study-finds.html>
- This article focuses on the representation of women, minority, and LGBT-identifying people in the American film and television industry.
- Ejiofor, A. (2018, January 10). **Women, People Of Colour Still Not Getting Top Directors' Jobs: Report.** *HuffPost Canada*. Retrieved from http://www.huffingtonpost.ca/2018/01/10/hollywood-women-directors_a_23329805/
- This article focuses on female representation in the American film industry and references several secondary scholarly sources for statistics relating to women's representation in the Canadian screen sector.
- Fowles, S. (2015, September 3). **Lack of diversity on TV continues to disappoint as viewers demand change.** *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/television/lack-of-tv-diversity-continues-to-disappoint-as-viewers-demand-change/article26209902/>
- This article outlines efforts made by the Canadian television series *Hannibal* to increase diversity, both on screen and in roles behind the camera. The article highlights women's under-representation in key creative roles in the American television industry with statistics drawn from the Directors Guild of America.
- Furminger, S. (2018, March 6). **Women filmmakers fight their way out of the corners.** *Vancouver Courier*. Retrieved from <http://www.vancourier.com/entertainment/women-filmmakers-fight-their-way-out-of-the-corners-1.23192731>
- This article considers the paradigm shift in the screen industry's efforts for gender parity. Featuring a brief interview with Women in Film and Television Vancouver (WIFT) founder Sharon McGowan, the article includes statistics drawn from Women in View reports, a snapshot of the National Film Board (NFB)'s efforts to achieve gender parity in female-directed projects, and a description of the advocacy efforts leading to gender parity policies at Telefilm Canada, NFB and the Canada Media Fund. The article also includes statistics on women's participation on Telefilm Canada-funded projects across key roles, including directing, screenwriting, editing and cinematography.
- Henning, C. (2017, November 29). **Whistler Film Festival screens record number of movies directed by women.** *CBC News*. Retrieved from <http://www.cbc.ca/news/canada/british-columbia/whistler-film-festival-screens-record-number-women-films-1.4424542>
- This article examines gender representation in the short and feature film programming at the Whistler Film Festival in 2017, with female-directed films comprising 30% of total programming. The article features an accompanying audio interview with American producer Susan Cartsonis, who discusses gender inequity in the American industry.

- Hertz, B. (2017a, March 21). This year's Hot Docs festival flaunts near-gender parity. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/film/hot-docs-2017-globe-guide/article34353933/>
This article outlines the proposed programming for the 2017 Hot Docs Film Festival and notes that nearly half of its programmed films are by female filmmakers. No other quantitative data is provided.
- Hertz, B. (2017b, September 11). TIFF 2017: At film festival, the truth is out there – if you know where to look. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/film/tiff-2017-at-film-festival-the-truth-is-out-there-if-you-know-where-to-look/article36233471/>
This article focuses on the programming of the 2017 Toronto International Film Festival (TIFF) and includes statistics on female-directed films across both total programming and documentary programming. The article includes an interview with DOC NYC Artistic Director Thom Powers, in which he suggests that the documentary sector is more “female friendly” than the rest of the industry.
- Hertz, B. (2018, March 7). How industry outsider Carolle Brabant changed Telefilm from the inside out. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/film/how-industry-outsider-carolle-brabant-changed-telefilm-from-the-inside-out/article38225372/>
This article examines the career highlights of Carolle Brabant, the Executive Director of Telefilm Canada from 2010 to March 2018. The article highlights initiatives implemented by Brabant during her tenure, including Telefilm's commitment to reach gender parity by 2020.
- Houpt, S. (2015, September 18). Female filmmakers pushing movies to pass Bechdel Test, promote equality. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/awards-and-festivals/tiff/female-filmmakers-pushing-movies-to-pass-bechdel-test-promote-equality/article26399425/>
This article describes efforts to encourage producers, writers, and directors to commit to a Bechdel Bill, in which proposed films would be mapped against the Bechdel test prior to the start of production in order to increase women's participation and agency on screen. The article notes that female advocates are specifically encouraging industry guilds, unions, and agencies to help promote industry change.
- Hughes, K. (2018, March 8). TIFF's Female-Focused Film Initiative Approaches \$1 Million Milestone, Fortifies Time's Up. *Samaritan Mag*. Retrieved from <http://www.samaritanmag.com/news/tiff-s-female-focused-film-initiative-approaches-1-million-milestone-fortifies-time-s>
This article highlights the Toronto International Film Festival's “Share Her Journey,” a five-year vision to increase women's participation and diversity in the industry. The initiative includes a women's screenwriter's residency and mentorship opportunity, as well as talent labs, panel discussions, and retrospectives.
- Jankowski, N. (2015, July 19). Ontario film studio fighting 'celluloid ceiling' for women. *Metro News*. Retrieved from <http://www.metronews.ca/news/canada/2015/07/19/ontario-film-studio-fighting-celluloid-ceiling-for-women.html>
A brief article on a Toronto-based film studio that is attempting to lower the gender gap in the Canadian film industry by offering discounted studio rate to female directors and showrunners.

Malyk, L. (2018, April 26). Hot Docs' march toward gender parity. *PlayBack*. Retrieved from <http://playbackonline.ca/2018/04/26/hot-docs-march-toward-gender-parity/>

This article describes Hot Docs' milestone in achieving gender parity in its 2018 programming, with 50% of its programmed films directed by women. The article also includes a brief overview of the Silence Breakers program and the gender ratio of speakers and moderators at Hot Docs' industry events.

Nathoo, Z. (2016, November 6). 'Hideous loop' makes it difficult for women directors to break through film, TV: report. *CBC News*. Retrieved from <http://www.cbc.ca/news/entertainment/report-gender-imbalance-canadian-directors-1.3839008>

This brief article features an interview with Dr. Amanda Coles and key results from her 2016 report "What's Wrong with this Picture?" Coles highlights under-representation in the directing chair, the increased pressure on female directors to succeed, and the tendency to generalise failure by gender.

Simonpillai, R. (2016, October 5). Because it's 2016: the Canadian film industry's gender gap. *NOW Magazine*. Retrieved from <https://nowtoronto.com/movies/because-it-s-2016-the-gender-gap-in-canadian-film/>

Referencing key research reports in the field, this comprehensive article examines obstacles to women's representation and career progression in the Canadian film and television industry and includes brief interviews with a number of female Canadian filmmakers (both directors and producers) who convey their personal experiences and frustrations with the industry. The article is critical of Telefilm Canada and their efforts to promote gender parity in the sector.

Simonpillai, R. (2017, November 2). Canadian film industry is narrowing the gender gap. *NOW Magazine*. Retrieved from <https://nowtoronto.com/movies/features/telefilm-canadian-film-industry-narrows-gender-gap/>

This article tracks the progress of Telefilm Canada's goal to reach gender parity by 2020 and notes that progress has been faster than anticipated. In addition to providing gender ratio statistics based on preliminary reporting for 2017/18, the article includes an interview with Telefilm Canada's Executive Director Carole Brabant who discusses Telefilm's efforts to achieve gender parity, the need for ongoing cultural shifts, and reactions from male filmmakers.

Takeuchi, C. (2017, April 17). National Canadian Film Day 150: Industry belief that female filmmakers can't cut it is "bullshit." *Georgia Straight*. Retrieved from <https://www.straight.com/movies/896031/national-canadian-film-day-150-industry-belief-female-filmmakers-cant-cut-it-bullshit>

This article discusses Canada's leading agencies, Telefilm Canada, Canada Media Fund (CMF) and the National Film Board (NFB), and their respective initiatives to target gender inequity in the Canadian screen sector. The article presents statistics derived from the Women in View reports in order to highlight the under-representation of women in key creative roles on projects funded by federal agencies. The article also includes information on the Telus Storyhive and brief interviews with the Executive Directors of Telefilm, CMF, and NFB, alongside female Canadian directors working in the industry.

Taylor, K. (2017, March 7). National Film Board seeks female cinematographers, composers, writers. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/film/national-film-board-to-expand-gender-equity-plan/article34223554/>

This article includes an interview with National Film Board (NFB) Chair Claude Joli-Coeur, who outlines NFB's initiatives to target gender parity across key roles—cinematography, editing, music, and screenwriting—by 2019.

Taylor, K. (2018, March 6). NFB reaches gender parity among directors ahead of schedule. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/film/nfb-reaches-gender-parity-among-directors-ahead-of-schedule/article38214860/>

This article champions the National Film Board (NFB) for achieving gender parity two years before their 2020 goal. In addition to providing statistics regarding the gender breakdown of directors, funding allocations, and award recipients, the article highlights the NFB's goal to also achieve gender parity in editing, cinematography, and composer positions.

The Associated Press. (2017, August 31). A quarter of London Film Festival lineup directed by women. *National Post*. Retrieved from <http://nationalpost.com/pmnl/entertainment-pmnl/a-quarter-of-london-film-festival-lineup-directed-by-women>

This brief article examines female-directed films at the London and Venice Film Festivals but does not provide any relevant data on Canadian film festivals.

Toronto International Film Festival. (2017). *Share Her Journey*. Retrieved from <https://www.tiff.net/shareherjourney/?tab=numbers>

The website for the Toronto International Film Festival's "Share Her Journey," a five-year initiative to increase women's participation and push for greater diversity in the industry. The website highlights key aspects of the initiative and provides statistics on women's under-representation across key creative roles and employment rates.

Women underrepresented in TV, film, and now, web series: report. (2015, October 21). *CBC News*. Retrieved from <http://www.cbc.ca/news/canada/newfoundland-labrador/women-under-representation-film-online-1.3281736>

The article references statistics drawn from the 2015 Women in View report and outlines women's participation in key creative roles across film, television, and web series in Canada. The article also includes a brief interview with St. John's International Women Film Festival chair Noreen Golfman, along with a call for federal policy intervention to target gender inequity.

Theatre

Research Reports and Scholarly Sources

Beer, A. (2016). *A Gender-Based Analysis of Theatre Awards in Canada from 1992 to 2015*. Prepared for Equity in Theatre. Retrieved from <https://equityintheatre.com/sites/default/files/EIT%20Theatre%20Awards%20Report%20FINAL.pdf>

Based on quantitative data, this report examines the gender distribution of the 2,300 recipients of 19 Canadian theatre awards between 1992 and 2015. The awards under consideration include seven national awards and twelve regional awards, spanning seven cities and four provinces. With the majority of the awards delineated by profession (e.g., directors, playwrights, actors, designers, etc.), the study concludes that the gendered distribution of the awards runs parallel to the gendered employment patterns of the sector.

Burton, R. (2006). *Adding It Up: The Status of Women in Canadian Theatre*. Equity in Canadian Theatre. Retrieved from <https://playwrightsguild.ca/addingitup-2006/>

A follow-up to *The Status of Women in the Canadian Theatre* (1982), this extensive report is based on quantitative data drawn from a questionnaire completed by 47% of theatre companies in Canada. Statistics include the number of women and women of colour in leadership roles, income discrepancies between men and women, and gender ratios in other creative positions.

Burton, R. & R. Green. (2006). Women in Theatre: Here, There, Everywhere, and Nowhere. *Theatre Research in Canada* 27.1: 56-80. Retrieved from <https://journals.lib.unb.ca/index.php/TRIC/article/view/9688>

Based on both quantitative and qualitative data, this 2006 journal article examines the status of women in theatre in Canada, providing an international context, an overview of the specific challenges facing women, and proposing possible solutions. While much of the quantitative data is drawn from other sources, including Burton (2006) and Fraticelli (1982), additional data is provided regarding gender ratios in post-secondary training at York University and Dalhousie University.

Canadian Actors' Equity Association (CAEA). (2012). EQ&A. A snapshot of the life of an actor in Canada. *Equity Quarterly*, Spring 2012: 6-7. Equity Online. Retrieved from <https://www.womenartsmediacoalition.org/s/EQSpring041712-Stats.pdf>

Using a Q&A format, this two-page factsheet provides statistics about theatre workers in the Canadian Actors' Equity Association, including gender breakdowns by income, salary, occupation, and weeks worked by gender and discipline. The factsheet also provides general statistics that are not broken down by gender, such as educational background and union membership. The majority of these statistics are drawn from Equity-negotiated contracts from 2011.

Hanson, N. & A. Elser. (2016). Equity and the Academy: A Survey of Theatre Productions at Canadian Post-Secondary Institutions. *Canadian Theatre Review*, 165, 35-39. Retrieved from <http://dx.doi.org/10.3138/ctr.165.007>

A quantitative examination of theatre productions in the academic departments (primarily Drama, Theatre, or English) at 45 post-secondary institutions in Canada. The report focuses on the gender ratio of playwrights programmed as part of "major activities"—productions open to the general public, scheduled for multiple performances, and featuring design elements—in the three academic years between 2012 and 2015.

LeSage J. (2018). *Who's going to lead Canada's performing arts organizations? Canadian Performing Arts Leadership Audit Survey Results ONLY*. LeSageArts Management. Retrieved from https://drive.google.com/file/d/1JFaz8yKM0-p8MWKnX64_QBx0Eu29o-16/view

Prepared for the National Theatre School, this report presents quantitative data drawn from a survey of 90 performing arts leaders in theatre, dance, music, opera, circus, multi-disciplinary work, and family theatre. In addition to providing statistics regarding gender ratios for the positions of executive director, artistic director, and combined roles, the report compiles general details regarding age, salary range, minority status, education and training, career pathways, and length of time in positions, as well as organisational details including budget, reporting structure, and legal status.

MacArthur, M. (2015). *Achieving Equity in Canadian Theatre: A Report with Best Practice Recommendations*. Equity In Theatre. Retrieved from https://equityintheatre.com/sites/default/files/FINAL%20EIT%20Report_4%2022%2015.pdf

This report provides an extensive look at women in Canadian theatre and is based primarily on secondary sources, including the annual surveys of the Playwrights Guild of Canada. In addition to considering the representation of women in professional associations, the report examines the number of women who serve on professional boards, are produced as playwrights, and submit successful applications to the Canada Council Theatre Artists Program.

Playwrights Guild of Canada. (2013-17). *PGC Theatre Production Survey (2012-2017)*. Retrieved from <https://equityintheatre.com/studies>

Published since 2012, this annual survey examines theatrical productions at companies throughout Canada and tracks the gender ratio of all programmed playwrights, as well as specifically Canadian playwrights. Each annual survey is based on a straw poll of websites and season announcements, with additional consultation with theatre administrators as needed. The surveys break down findings by province and include a comparison with past survey results, as well as more extensive studies such as Fraticelli's 1982 report. In 2012/13, the survey examined 646 productions at 177 theatre companies. In 2013/14, the survey examined 812 productions at 183 theatre companies. In 2014/15, the survey examined 668 productions at 219 theatre companies. In 2015/16, the survey examined 769 productions at 220 theatre companies. In 2016/17, the survey examined 804 productions at 246 theatre companies.

Playwrights Guild of Canada. (2014). *PGC Theatre Production Survey for 2013/14 – Breakdown by Budget Size*. Retrieved from <https://equityintheatre.com/studies>

This 2013-14 report considers the gender ratio of Canadian playwrights in terms of the annual operating budgets of theatre companies. Of the 183 companies in the survey, 147 theatres were included in this analysis.

Media and Secondary Literature

Professional Association of Canadian Theatres. (n.d.) Pledge Project. Retrieved from <https://pact.ca/initiatives/pledge-project/>

This website provides an overview of PACT's Pledge Project, an initiative that supports member companies that pledge to foster equity in various ways, including auditing seasons for gender equity, striving for gender equity on theatre boards, and hiring equal numbers of male and female actors and male and female guest directors. The project is primarily focused on gender but also supports commitments to diversity in cultural backgrounds and race. The website cites current pledges by specific companies but does not provide timelines for many of the activities or confirm whether pledges have been fulfilled.

Taylor, K. (2004, December 8). Systemic problem smothers half the talent. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/systemic-problem-smothers-half-the-talent/article747591/>

This news report examining gender in Canadian theatre was released after the Great Canadian Theatre Company announced its 30th season, which did not feature any female writers or directors. In addition to providing statistics about gender representation in theatre companies across English Canada, Taylor highlights specific women working in theatre and considers key recommendations proposed by female artists.

Zisman Newman, L. & R. Burton. (2014). *Equity in Theatre: Launching A New Canadian Initiative*. *TCG Circle*. Retrieved from <http://www.tcgcircle.org/2014/07/equity-in-theatre-launching-a-new-canadian-initiative/>

A blog post written for the TCG 2014 National Conference, which introduces the Equity in Theatre initiative. The piece provides general context for EIT and an overview of the current state of gender inequality research in Canada but does not include definitive references for its sources.

Visual Arts

Research Reports and Scholarly Sources

Bellavance, G. (2011). *The Visual Arts in Canada: A Synthesis and Critical Analysis of Recent Research* (D. McGrath, Trans.). Canada: Institut national de la recherche scientifique Centre – Urbanisation Culture Société. Retrieved from http://espace.inrs.ca/2725/1/The_visual_arts_in_Canada_report_and_appendix.pdf

This report, commissioned by the Visual Arts Alliance, provides a critical review of analytical and empirical research concerning five aspects of the visual arts industry in Canada: 1) schooling, professional training, and education; 2) public assistance for artistic creation (grants and funding bodies); 3) visual arts museums (collections and exhibitions); 4) the art market; and 5) professional associations. The study does not scrutinise the state of the sector but instead assesses and identifies gaps in the current information available and proposes directions for future research.

Cooley, L., A. Luo, & C. Morgan-Feir. (2015, April 21). *Canada's Galleries Fall Short: The Not-So Great White North*. *Canadian Art*. Retrieved from <https://canadianart.ca/features/canadas-galleries-fall-short-the-not-so-great-white-north/>

This study examines the dominance of white male artists in solo exhibitions of living artists at major Canadian public institutions in each province, including the Vancouver Art Gallery, Art Gallery of Alberta, The Rooms (Newfoundland and Labrador), Art Gallery of Nova Scotia, Mendel Art Gallery, Winnipeg Art Gallery, Art Gallery of Ontario, Musée d'art contemporain de Montréal, Beaverbrook Art Gallery, Confederation Centre of the Arts, and National Gallery of Canada.

Department of Canadian Heritage. (2017). *Government of Canada Survey of Heritage Institutions: 2017*. Retrieved from <https://www.canada.ca/en/canadian-heritage/corporate/publications/general-publications/about-survey-heritage-institutions/2017-report.html>

This report represents the third iteration of the Government of Canada Survey of Heritage Institutions and compiles financial, operating, and infrastructure data from 1,820 not-for-profit heritage institutions, including museums, art galleries, historic sites, archives, and zoos and botanical gardens. The 2017 survey consists of financial and operating data from 2015 and infrastructure data from 2017 and includes responses from 68% of the total sector and 91% of institutions that maintain operating budgets of \$1 million or more. Key findings relate to gender, age, diversity, and career distribution in the heritage workforce, as well as general data regarding revenue sources, expenditures, exhibitions, and visitors.

Dymond, A. (2014). *Gender Counts: A Statistical Look at Gender Equity in Canadian Art Institutions. MAWA – Mentoring Artists for Women's Art*. Retrieved from <https://mawa.ca/pdf/MAWA-WEBNEWS-Fall-2014.pdf>

Featured in a quarterly newsletter by the Mentoring Artists for Women's Art (MAWA) education centre, this brief report examines the gender balance of solo exhibitions by living artists at 97 public institutions across Canada (museums, galleries, and artist-run centres) between 2000 and 2010, drawing on data publicly available on the institutions' websites. Institutions were included provided that they had at least five years of data available and had staged in excess of 10 exhibitions of contemporary work in that period. The report shows that female artists generally represent between 40% and 60% of solo contemporary shows but that representation varies significantly by type of institution, with an overall average of 47.5%. The report also includes a comparative analysis of female solo shows by decade (1980-1989, 1990-1999, and 2000-2009).

Gauvin, R. & M. Haentjens. (2001). *Visual Arts in Minority Francophone Communities*. Canada: Canada Council for the Arts. Retrieved from <https://canadacouncil.ca/research/research-library/2001/10/visual-arts-in-minority-francophone-communities>

Conducted between 2000 and 2001, this study of francophone visual artists living outside Quebec analysed existing research, as well as collecting primary data via a questionnaire-based survey, research on institutional resources, and focus groups. Key findings relate to issues of access to resources and public funding and comparisons between artists in the francophone and anglophone communities. Gender data is scarce in this report, with only one reported finding pertaining to women.

Maranda, M. (2009). *Waging Culture. A report on the socio-economic status of Canadian visual artists*. Toronto: Art Gallery of York University. Retrieved from http://theagyuisouthere.org/wagingculture/images/AGYU_WagingCulture.pdf

This two-part survey captures annual income for 2007, reported by a survey of individuals that identify as visual artists. Maranda's findings flag substantive unpaid labour and financial losses for Canadian visual artists and include gender-specific breakdowns of quantitative data for practice income (including sales, fees, and public and private grants), average hours per week (studio practice, art volunteering, art-related work and practice expenses), and overall figures for gallery representation. The income data is based on weighted results from 560 respondents.

Maranda, M. (2014). *Waging Culture: The Sex Gap (!)*. Toronto: Art Gallery of York University. Retrieved from <http://theagyuisouthere.org/everwhere/?p=4472>

This report is a break-out summary of gender-specific data from the second iteration of the *Waging Culture* study on the socio-economic status of Canadian visual artists. Data from 2012 is compared to data from original 2007 study. The gender landscape remains unbalanced, with a significant income gap between male and female artists. Based on the updated findings, the author surmises that studio income and revenue top earners are predominantly male. However, the grants received data shows a shift – with women receiving a greater amount of grants on average than men, reversing the result in the 2007 survey.

Maranda, M. (2017). *Hard Numbers: A Study on Diversity in Canada's Galleries*. Toronto: Art Gallery of York University. Retrieved from <https://canadianart.ca/features/art-leadership-diversity/>

This report delivers findings on gender (and racial diversity) among curators, directors, and director/curators in 80 Canadian galleries that receive(d) core funding from the Canada Council. The report concludes that women statistically exceed men in numbers as directors and curators: 70% women and 30% men. It presents additional data on the representation of women in galleries of differing funding levels, asserting that as funding increases so does the level of male representation, although women remain clearly in the majority.

Zemans, J. & A. C. Wallace (2013). Where Are the Women? Updating the Account!. *RACAR: revue d'art canadienne/Canadian Art Review*, 38(1), 1–29. Retrieved from <http://www.jstor.org/stable/42630878>

This article updates findings from Zemans' 1998 "A Tale of Three Women: The Visual Arts in Canada/A Current Accounting." The methodology of the 1998 study is replicated and expanded for the update, including a summary of key events in the sector over the last decade. Both studies have a statistical focus on museums and galleries, policy and practice, and post-secondary education, and also present qualitative case studies of three Canadian women artists. The updated study also introduces analysis of prizes and awards. Direct comparisons between Zemans's earlier findings and the updated data mark changes—and stagnation—in the sector, while the breadth of the study's focus and relative contemporaneity serves as a valuable source of context and comparison for other resources.

Media and Secondary Literature

Mohyeddin, S. (2015, October 26). A Gallery of One's Own: Art Toronto's Panel on Women in the Arts. *Torontoist*. Retrieved from <https://torontoist.com/2015/10/a-gallery-of-ones-own-art-torontos-panel-on-women-in-the-arts/>

This article discusses a panel held as part of Art Toronto's Speaker Series, which examined the current state of women in the arts. With panel members that included curators and academics, topics of discussion included corporate responsibility and arts promotion.

Rankie, A. (2018, January 23). Gender equality in fine arts is long overdue. *The Queen's Journal*. Retrieved from <http://www.queensjournal.ca/story/2018-01-22/editorials/gender-equality-in-fine-arts-is-long-overdue/>

This editorial discusses the disparity between the high number of women studying fine arts at post-secondary institutions and the lack of female representation in art curriculum.

Sandals, L. (2016, August 31). Public Art: It's (Still) A Man's World. *Canadian Art*. Retrieved from <https://canadianart.ca/features/public-art-a-mans-world/>

This feature article from industry magazine *Canadian Art* examines the lack of female artists receiving permanent public art commissions, as well as the general absence of female representation in public spaces. The article discusses specific issues contributing to the disparity, including a lack of industry visibility and connections and the challenge of operating in traditionally male-dominated spaces like architecture.

Women Dominate Sobey Art Award Shortlist for First Time Ever. (2017, June 6). *Canadian Art*. Retrieved from <https://canadianart.ca/news/sobey-art-award-shortlist-2017/>

This brief article provides an overview of the five artists shortlisted for the 2017 Sobey Art Award, four of whom are female and two of whom are Indigenous.

Music

Research Reports and Scholarly Sources

Canadian Women Working in Music (CWWIM). (2016). *2016 Festival Report Card*. Retrieved from <http://www.cndnwim.ca/2016-festival-report-card/>

A crowd-sourced information snapshot of the music programming at 22 festivals across Canada. The aim of this annual report card is to highlight gender bias in music festival programming and encourage festival programmers to strive for gender equity in subsequent festivals. Representatives from Canadian Women Working in Music (CWWIM) and members of the general public were invited to contribute to the 2016 report card by completing an online survey, the results of which were used to determine the number of bands fronted by female-identifying, male-identifying, non-gender binary identifying, or unknown composition at specific Canadian music festivals. Festivals in which female-identifying artists constituted 45-50% of line-up artists received an “A,” while festivals in which female-identifying artists constituted 25-34% of line-up artists received a “C.”

Canadian Women Working in Music (CWWIM). (2017). *2017 Festival Report Card*. Retrieved from <http://www.cndnwim.ca/2017-festival-report-card/>

A crowd-sourced information snapshot of the music programming at 89 festivals across Canada. The aim of this annual report card is to highlight gender bias in music festival programming and encourage festival programmers to strive for gender equity in subsequent festivals. Representatives from Canadian Women Working in Music (CWWIM) and members of the general public were invited to contribute to the 2017 report card by completing an online survey, the results of which were used to determine the number of bands fronted by female-identifying, male-identifying, non-gender binary identifying, or unknown composition at specific Canadian music festivals. Festivals in which female-identifying artists constituted 45-50% of line-up artists received an “A,” while festivals in which female-identifying artists constituted 0-14% of line-up artists received an “F.”

Gautier, B. & L. Freeman (2018). *Gender in the Canadian Screen Composing Industry*. Prepared by Circum Network Inc. for the Screen Composers Guild of Canada. Retrieved from <http://www.omdc.on.ca/Assets/Research/Research+Reports/Screen+Composers+Guild+of+CanadaGender+in+the+Canadian+Screen+Composing+Industry.pdf>

This 2018 report for the Screen Composers Guild of Canada examines the current status, hiring practices, and career advancement opportunities for female composers working in screen media in Canada. Findings are compiled from the royalty payment databases of the Society of Composers, Authors & Music Publishers of Canada (SOCAN), existing data from 1,024 audiovisual productions that were publicly-funded between 2012 and 2016, and an online survey of 239 female and male screen composers.

Nordicity. (2015b). *A Profile of Women Working in Ontario’s Music Industry*. Retrieved from <http://www.omdc.on.ca/Assets/Research/Research+Reports/Women+Working+in+ON+Music+Industry/A+Profile+of+Women+Working+in+ON+Music+Industry.pdf>

This report provides a comprehensive overview of women’s participation in Ontario’s music industry, with data drawn from 455 individual online surveys, as well as organisational surveys and data obtained through publicly-available sources. Key findings relate to the professional roles and positions occupied by women, as well as responses related to age, education, ethnicity, annual income, level of seniority, compensation practices, perceived gender balance, and perceived negative impacts to career progression.

Women's Opera Network - Research and data. (2015). Retrieved from <https://www.operaamerica.org/content/about/won.aspx>

In 2015, Opera America implemented two brief surveys of its opera company members across North America to assess the representation of women in leadership positions across various budget levels between 1990 and 2015. With specific data provided for Canadian opera companies, the survey report features a basic graphic snapshot that demonstrates change over time. However, no specific methodology is provided, and data does not exist for Canada beyond 2008.

Media and Secondary Literature

Bell, J. (2016, February 2). 2016 Juno nominations spur #JunosSoMale hashtag. *CBC News*. Retrieved from <http://www.cbc.ca/news/trending/amy-millan-junos-so-male-1.3430457>

A snapshot of the 2016 Juno nominations, in which all male artists were nominated for both Artist and Album of the Year. Highlighting various tweets using the hashtag #JunosSoMale, the article notes that female artists were similarly underrepresented at the 2015 Junos.

Clement, K. & C. Lomas. (2017, August 3). World In Progress: Vancouver All Female Orchestra. *DW.COM*. Retrieved from <http://www.dw.com/en/world-in-progress-vancouver-all-female-orchestra/av-37854148>

A brief article and accompanying audio piece discussing women's under-representation in classical orchestras. Citing interviews with female musicians in Canadian orchestras, the article highlights the all-female Allegra Chamber Orchestra in Vancouver.

Crawford, T. (2016, March 27). Who owns the podium? Conductor Tania Miller says expectations have changed. *Toronto Star*. Retrieved from <https://www.thestar.com/entertainment/stage/2016/03/27/who-owns-the-podium-conductor-tania-miller-says-expectations-have-changed.html>

This article focuses on the career of female conductor Tania Miller as she prepares to leave her position with the Victoria Symphony Orchestra after 13 years. The article notes the under-representation of female conductors in major Canadian orchestras at the time of Miller's hire but does not provide any additional statistical data.

Elliott, J. (2012, August 6). The loneliness of the female composer. *Ottawa Citizen*. Retrieved from <http://www.ottawacitizen.com/entertainment/loneliness+female+composer/7045386/story.html>

This article highlights the career of Canadian composer Evelyn Stroodbach. In addition to noting the under-representation of female composers in Canada and worldwide, the article includes additional data drawn from the Canadian Music Centre.

Film about gender gap in music industry screens at Reel 2 Real festival. (2017, April 3). *CBC News*. Retrieved from <http://www.cbc.ca/news/canada/british-columbia/film-about-gender-gap-in-music-industry-screens-at-reel-2-real-festival-1.4053557>

A brief interview with artist, film, and music producer Kinnie Star, in which she discusses her documentary film *Play Your Gender* and the challenges that women face in the music industry.

Friend, D. (2017, March 30). Where are the women? Juno Awards criticized for men's dominance. *Toronto Star*. Retrieved from <https://www.thestar.com/entertainment/music/2017/03/30/where-are-the-women-juno-awards-criticized-for-mens-dominance.html>

An interview with Canadian musician and music producer Alysha Brilla. The article details the lack of female nominees at the 2016 Juno Awards and related statistics, as well as Brilla's attempts to raise awareness of gender inequity in the Canadian music industry and efforts to increase the number of female members in the Canadian Academy of Recording Arts & Sciences (CARAS).

Gillis, C. (2016, February 2). Junos so male... and so white. *NOW Magazine*. Retrieved from <https://nowtoronto.com/music/junos-so-male-and-so-white/>

Released in the wake of the #JunosSoMale twitter campaign, this article focuses on the gender and racial disparity of the Junos. In addition to providing a gender and minority breakdown of the 2016 board of directors of the Canadian Academy of Recording Arts and Sciences (CARAS), the article describes the voting process and highlights the 2016 nominees.

Groen, D. (2016, December 19). 'Why Are There so Few Female Conductors?': For women, the symphony is not so different from the boardroom. *The Walrus*. Retrieved from <https://thewalrus.ca/why-are-there-so-few-female-conductors/>

This article describes women's under-representation as orchestral conductors. Describing the historical tradition of male bias in orchestras and the introduction of the blind audition, the article describes the standard hiring process for orchestral conductors and highlights the personal experiences of female conductors and music directors that have experienced gender bias and career obstacles.

Jancelewicz, C. (2017, August 13). Female country singers have far less radio time, and it's not changing any time soon. *Global News*. Retrieved from <https://globalnews.ca/news/3625516/country-music-radio-women-men/>

This article provides a detailed analysis of longstanding sexism in the country music industry in Canada, which overwhelmingly favours male artists. The article includes interviews with female country music artists in Canada, as well as radio programmers, directors, and country music artist managers, and includes statistics regarding programming trends at Canadian-based country music radio stations.

MacDonald, S. (2018). Who's fighting for gender parity in the Canadian music industry?. *NOW Magazine*. Retrieved from <https://nowtoronto.com/music/features/gender-parity-representation-canadian-music-industry/>

This article examines the under-representation of female artists and technicians at the 2016 Grammys and 2016 Juno Awards. The article includes brief interviews with Canadian music artists and producers and includes information, resources, and advocacy works by groups including Across the Board, Toronto Women in Music, WOMANPRODUCER, and Canadian Women Working in Music.

Michael, V. (2016, March 8). Why There Are No Women In the TSO New Creations Festival This Year. *Ludwig van Toronto.com*. Retrieved from <https://www.ludwig-van.com/toronto/2016/03/08/editorial-tso-composers-we-need-to-talk/>

This editorial examines the Toronto Symphony Orchestra's 2016 New Creations Festival (NCF), which featured no work by female composers. As a follow-up to his initial report on the festival, the author includes a response from TSO CEO Jeff Melanson, which serves to highlight the TSO's lack of effort in attempting to program the work of female composers. Noting statistics of female participation in composition programs in higher education, the author calls upon the TSO to address gender imbalance in their festival in subsequent years.

Mokrusa, M. (2018, January 9). The Sound of Silence: Gender Imbalance in Electro Acoustics | Special Issue. *The Link*. Retrieved from <https://thelinknewspaper.ca/article/the-sound-of-silence-gender-imbalance-in-electro-acoustics>

This article includes an interview with Canadian electronic music composer Freida Abtan and discusses the gendered nature of electronic music and the under-representation of women in courses related to electroacoustic music and sound engineering. Abtan discusses the exclusionary nature of the male-dominated genre and recalls her personal experiences as the sole female student among 50 male colleagues. The article references a number of case models for ways to work toward gender balance in the industry.

Music Canada Live. (2018). Music Canada Live AGM held on May 11, 2018, Board of Directors Elected. Retrieved from <http://musiccanadalive.ca/2018/05/music-canada-live-agm-held-on-may-11-2018-board-of-directors-elected/>

This brief press release from Music Canada Live outlines details of the organisation's fourth annual general meeting in May 2018, including the appointment of its newly-elected board members and the announcement of a commitment to achieve gender parity on the board by 2019.

O'Kane, J. (2016, April 1). How the Junos need to change to better represent the Canadian music industry. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/awards-and-festivals/pop-go-the-juno-awards/article29491926/>

This article considers the underrepresentation of female artists, producers, and technicians in the nominations for the 2016 Juno Awards. In addition to providing brief statistics regarding female representation among Juno nominees in past years, the article discusses the award voting process and highlights comments from Canadian Academy of Recording Arts and Sciences (CARAS) and Junos President Allan Reid regarding issues of female representation and inclusion. The article also includes calls from Canadian artists for CARAS to become more reflective of the Canadian music scene and contribute to working towards gender parity and diversity.

Poole, C. (2017, October 23). Playback 2017 panel: Taking action to improve gender parity - Music Canada. *Music Canada*. Retrieved from <https://musiccanada.com/news/playback-2017-panel-taking-action-to-improve-gender-parity/>

This article provides a short description of a panel discussion led by Music Canada's Executive Vice President Amy Tirrell, which discussed various action plans for achieving gender parity across the music sector. The article is accompanied by a 30-minute YouTube clip of the discussion.

Sperounes, S. (2013, September 6). With CCMAs on Sunday, where are all the female stars? *Calgary Herald*. Retrieved from <http://www.calgaryherald.com/entertainment/With+CCMAs+Sunday+where+female+stars/8880205/story.html>

This article examines the lack of female nominees across key award categories at the 2013 Canadian Country Music Association Awards. In addition to statistics regarding the number of female nominees in four key categories, the article includes interviews with two female and one male Canadian country music artists about male dominance in the industry.

Sumanac-Johnson, D. (2017, April 2). Boys' music club? Why this year's Juno nominees include so few women. *CBC*. Retrieved from <http://www.cbc.ca/news/entertainment/boys-music-club-junos-women-nominees-1.4050487>

This article discusses the lack of female representation in nominations at the 2017 Juno Awards. The article includes statistics drawn from the 2015 Women in Music report (A Profile of Women Working in Ontario's Music Industry).

The Canadian Press. (2018, February 26). 4 Canadian music festivals join international pledge for gender equality in lineups. *CBC News*. Retrieved from <http://www.cbc.ca/news/entertainment/music-festival-gender-equality-1.4552390>

This brief article examines the commitment of key global music festivals in achieving gender parity in their festival line-ups by 2022. The article specifically references a number of Canadian music festivals that have committed to this agenda, including Mutek, BreakOut West, North by Northeast, and Canadian Music Week.

Thomson, A. (2018, January 29). Women singer-songwriters lead nominations for East Coast Music Awards. *CBC News*. Retrieved from <http://www.cbc.ca/news/canada/nova-scotia/ecma-nominees-2018-women-singer-songwriters-1.4508688>

This article includes interviews with Canadian artists Rose Cousins, Jenn Grant, and Kinley, all of whom were nominated for the East Coast Music Awards. While the article notes evidence of strong female representation across nominations, the author does not provide any specific data.

Literature and Publishing

Research Reports and Scholarly Sources

Canadian Women in Literary Arts (CWILA). (2012-2016). *The CWILA Count (2011-2015)*. Retrieved from <https://cwila.com/topics/statistics/>

Published annually from 2011 to 2015, this report by the Canadian Women in Literary Arts (CWILA) tracks the number of women writing book reviews and the number of books by female authors reviewed in a selection of Canadian national literary publications and newspapers. The inaugural CWILA Count (data collected in 2011, published 2012) found that male authors were frequently reviewed more than female authors, while reviews written by men exceeded those written by women in many of the sample publications. The number of reviews written by women increased in the subsequent years surveyed, with the investigators identifying 2015 as a milestone year for gender parity in Canadian review culture. Data reporting was strengthened by methodological updates in 2013, with specific revisions to gender categorisations and the inclusion of French-language publications.

Cohen, N.S. (2016). *Writer's Rights: freelance journalism in a digital age*. Montreal: McGill-Queen's University Press.

Conducted in 2010, this online survey of 206 English-speaking Canadian freelance writers found that men earned more than women across all income categories. Cohen also identifies systematic under-representation and disadvantage for women in the industry in spite of freelancers often being majority women. Cohen's initial quantitative data was augmented by participant observation, archival research, and semi-structured interviews with staff from professional writing organisations (i.e., Professional Writers Association of Canada, Canadian Writers Group, and National Writers Union).

Provençal, M.-H. (2011). *Les écrivains québécois. Portrait des conditions de pratique de la profession littéraire au Québec, 2010*. Québec, Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec. Retrieved from <http://www.stat.gouv.qc.ca/statistiques/culture/livre/ecrivains/ecrivains.pdf>

This exhaustive report examines the socio-demographic profile and conditions of practice of professional writers (N = 1,510) in Quebec. In addition to socio-demographic data, the report presents data relating to income, social protection level, and level of expense associated with the practice of professional writing. The report also breaks down multiple data categories by gender. All surveyed artists were members of UNEQ and thus satisfied the definition of “professional” established by Quebec’s legal frame.

Quill & Quire. (2013). 2013 Salary Survey. Retrieved from <https://www.quillandquire.com/wp-content/uploads/QQ-salary-survey-2013.pdf>

This survey presents quantitative data on demographics, salaries, bonuses, and raises across multiple positions and demographics within the industry, including executive, editorial, sales/marketing, experience, location and size/type of firm. With data drawn from an anonymous online survey of 393 respondents, the survey provides gender ratios of education and training, leadership positions, income, and overall responsibility in firms.

Writers’ Union of Canada. (2015). *Devaluing Creators, Endangering Creativity*. Retrieved from <https://www.internationalauthors.org/wp-content/uploads/2017/10/Canada-TWUC-Devaluing-Creators-Endangering-Creativity.pdf>

This report examines income data and considers the resulting insight into income gaps cited in recent research on gender imbalances in the publishing industry. Drawn from data collected in 2015 with 947 respondents (68% female, 32% male), the report provides statistics on average incomes and discrepancies between male and female writers, including members of the Writers’ Union of Canada.

Media and Secondary Literature

Bethune, B. (2015, June 13). Do women writers have ‘literary cooties’?. *Maclean’s*. Retrieved from <http://www.macleans.ca/culture/books/do-women-writers-have-literary-cooties/>

This article provides data on women’s representation in the recipients of selected literary awards in the United States and Canada, including the Pulitzer Prize, Man Booker Prize, Scotiabank Giller Prize, Governor-General’s Prize, and Rogers Writers’ Trust Fiction Prize. Results show that while male authors dominate literary awards in United States, Canada has a less polarising divide.

Bethune, B. (2016, October 26). Who wins Canada’s literary prizes – and why. *Maclean’s*. Retrieved from <http://www.macleans.ca/culture/who-wins-canadas-literary-prizes-and-why/>

This article examines the 2016 nominees for Canada’s “Big Three” national awards—the Giller, the Rogers Writers’ Trust Fiction Prize, and the Governor General’s awards—and briefly discusses the gender ratio of past recipients and nominees.

Bethune, B. (2017, September 18). The 2017 Giller prize longlist: Twelve books that caught our fancy. *Maclean’s*. Retrieved from <http://www.macleans.ca/culture/the-2017-giller-prize-longlist-twelve-books-that-caught-our-fancy/>

This brief article examines the longlist for the 2017 Scotiabank Giller Prize, including six female authors and six male authors.

Lederman, M. (2012, October 24). Canada's Orange Prize: Why we created an award just for female writers. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/books-and-media/canadas-orange-prize-why-we-created-an-award-just-for-female-writers/article4633045/>

This article examines the creation of the Rosalind Prize for female fiction writers, which stemmed from frustrations at the gender imbalance in existing literary awards. The article highlights statistics related to the gender ratio of past winners of the Giller Prize, Governor-General's Prize, Stephen Leacock Memorial Medal for Humour, and Nobel Prize for Literature.

Porter, C. (2016, April 8). Ask why Canadian history is written by men: Porter. *Toronto Star*. Retrieved from <https://www.thestar.com/news/canada/2016/04/08/ask-why-canadian-history-is-written-by-men-porter.html>

This article considers historical writing and the lack of both female authors and female historical figures in the genre. As evidence of the domination of white male authors in the field, the article includes statistics on the gender ratio of historical books released by Canadian authors in 2015.

Smith, C. (2013, November 25). Author Madeleine Thien reveals Canadian literary establishment's bias against female writers of colour. *The Georgia Straight*. Retrieved from <https://www.straight.com/life/536236/author-madeleine-thien-reveals-canadian-literary-establishments-bias-against-female-writers-colour>

This article includes an interview with Canadian author Madeleine Thien, who discusses the lack of diversity in Canadian literature awards. In the interview, Thien references statistics relating to the lack of diversity in authors nominated for major awards over the past ten years.

Dance

Research Reports and Scholarly Sources

De Rosa, M. & M. Burgess. (2012). *Canada Dance Mapping Study: Literature Review*. Prepared for Canada Council for the Arts. Retrieved from <http://canadacouncil.ca/research/research-library/2013/02/canada-dance-mapping-study-literature-review>

This source represents the first stage of a study on dance in Canada and includes a literature review and an overview of gaps in existing literature. Within its detailed examination of previous research work, the source includes little consideration of gender but does note three professional labour unions for dancers in Canada, which could provide a starting point for further research.

EKOS Research Associates Inc. (2014). *Findings from Yes I Dance: A Survey of Who Dances in Canada*. Retrieved from <http://canadacouncil.ca/research/research-library/2014/07/findings-from-yes-i-dance-a-survey-of-who-dances-in-canada>

A detailed but non-representative report on the dance sector in Canada, based on an online survey of people living in Canada aged 16+ who "dance, teach dance, or choreograph dance in some type of organized or on-going way." With quantitative data based on 8,124 responses (36% from Ontario), the report provides statistical gender comparisons in training, education, weekly hours spent dancing, annual income, and overall income.

Hill Strategies Research. (2016). *Professional dance performers in Canada in 2016: Activities, incomes, health, and career development*. Retrieved from <http://www.hillstrategies.com/content/professional-dance-performers-canada-2016>

This non-representative sample-size report on professional dancers in Canada is based on an online survey of 532 dancers by the Dancer Transition Resource Centre. While 80% of respondents were female, the report does not break down survey questions by gender but instead provides general statistics on education, employment, income, gaps in performance careers, age, length of career, career development, and second careers.

Provençal, M.-H. (2012). *Les danseurs et chorégraphes québécois. Portrait des conditions de pratique de la profession de la danse au Québec, 2010*. Québec, Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec. Retrieved from <http://www.stat.gouv.qc.ca/statistiques/culture/arts-scene/danseurs-choregraphes/danseurs-choregraphes.pdf>

This report examines the socio-demographic profile and conditions of practice of Quebec professional dancers and choreographers (N = 650), with data relating to income, social protection level, participation in unpaid activities, and level of expense associated with professional dancing.

Media and Secondary Literature

Herbert, C. (2016, January 6). Exclusion in Inclusion. *The Dance Current*. Retrieved from <http://www.thedancecurrent.com/feature/exclusion-inclusion>

A detailed commentary piece from industry magazine *The Dance Current* that discusses the ways in which dance programs (including schools and festival programming) in Canada favour boys and young men in order to overcome the seeming feminine bias in dance, which ultimately leads to inequality for female participants. Citing secondary sources and her own graduate research, Herbert notes that male students are more likely to be awarded scholarships and free tuition, and that male students are more likely to receive choreographic opportunities, which increases their likelihood of having careers as choreographers and company directors.

Schabas, M. (2016a, February 16). National Ballet of Canada goes traditional for 2016-17. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/theatre-and-performance/national-ballet-of-canada-goes-traditional-for-2016-17/article28764248/>

A news article from national paper *The Globe and Mail* discussing the 2016-17 season at the National Ballet of Canada. Schabas outlines the works on the program and discusses female choreographers in brief.

Schabas, M. (2016b, March 23). National Arts Centre unveils eclectic and diverse 2017 dance season. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/national-arts-centre-unveils-eclectic-and-diverse-2017-dance-season/article29360921/>

A news article from national newspaper *The Globe and Mail* discussing the 2017 dance season at the National Arts Centre in Ottawa. Schabas details the companies and works included in the program and notes that eight out of 23 choreographers are women.

Schabas, M. (2016c, May 9). Ballet BC changes the conversation on gender imbalance in dance world. *The Globe and Mail*. Retrieved from <https://www.theglobeandmail.com/arts/theatre-and-performance/choreographers-dance-around-the-issue-of-gender-imbalance-in-ballet/article29941198/>

A news article from national newspaper *The Globe and Mail* discussing Ballet BC's tour to Europe with a program featuring the work of three female choreographers.

Schabas, M. (2018, March 7). The Problem With Les Grands Ballets' Male-Choreographed "FEMMES" Program Goes Beyond Fairness. *Dance Magazine*. Retrieved from <http://www.dancemagazine.com/les-grands-ballets-2544145674.html>

A brief news article from trade publication *Dance Magazine* about controversy surrounding the 2018-19 season of the Les Grands Ballets Canadiens, which only includes work by one female choreographer out of eight.

Teotonio, I. (2013, November 1). Boys breaking ballet stereotypes. *The Star*. Retrieved from https://www.thestar.com/life/2013/11/01/boys_breaking_ballet_stereotypes.html

A brief news report on the number of male ballet students in grades 6 through 12 at Canada's National Ballet School in 2013, as well as a discussion of the percentage of male students at the school since 1993.